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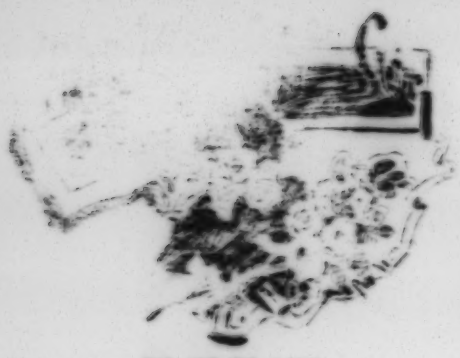
GOBY GLAUDE.



FOR ONE WE KNEW.

When the year comes galloping over the hill
With a merry laugh and a hark halloo,
Time we know when the bumpers fill
For the season's gladness—to me—to you—
Garlands over his shoulders throw
As he bends, our greetings glad to hear:
A rose and a glass—but before we go,
Pansies bring for the old dead Year!

Once he reigned in his joy and youth,
Flower-decked, glowing, a goodly king,
Promising friendship, love and truth,
On through the Springtime's blossoming
To Summer's splendor; now Winter's snow
Falls cold on his poor forgotten bier,
Where he lies still that we once loved so—
Pansies bring for the old dead Year!

Oh—his laughter—his tears—his smiles,
Like the sweep of swallows over the snow,
On memory's clouds they travel for miles
As on to their home in the South they go.
But there's one that we loved, though his faults we knew;
Now his virtues bright as the stars appear,
To a friend that's gone—to me—to you—
Pansies bring for the old dead Year!

When I read last week that May Irwin intended to build another apartment house for bachelors, I felt as though it were time to take up arms against the condition of things that we bachelor girls are up against in the way of the need of a roof for our defenseless heads.

There is not a desirable side street on the blocks between Broadway and Sixth, and Sixth and Fifth avenues, but is fairly speckled with these bachelor apartment houses.

They have elevators and mail chutes and valets and push buttons and reduced rates for cabs, and telephones in every room and all the luxuries of up-to-date civilization.

To be eligible to live in one of these heavens one has only to be a male person. That makes him a bachelor in up-to-date language. He may have seven wives and belong to an alimony club, he may have deserted families suing him from the pine forests of Maine to the Florida everglades, but he takes up his residence in one of these three-room-and-a-bath havens and—everything goes. He is a bachelor!

Now the woman's righters and the Professional Woman's Leaguers and the Daughters of the Revolution, and Aunt Louisa ought to get together and try if there is not some way of ameliorating the condition of the merely woman bachelor—which is the only way in which we can describe the unattached girl.

With the beginning of this century the world is full of wage-earning women—women in the professions being those who are mostly in need of some habitation besides the apartment hotel and the boarding house. In the apartment hotel the woman guest invariably pays for accommodations for two. Her parlors, bedroom and bath are built and charged for at the rate for two.

It is only in the bachelor apartment that a concession is made in the rent on account of the blessed singleness of the tenant. It is only in the bachelor apartment that such matters as service, ice, gas, cabs, messengers are provided entirely with a view to the needs of the single tenant.

What is the result? Most of the women doctors, lawyers, artists, actors, writers and teachers settle in boarding houses or else take the large flats, where they are forced to employ at least one maid and where their bills for every necessity of life are sufficient to provide for a family of two or three.

Of course, there is always hotel life. But few of the women whose brains and hands are tired out from their daily work are of the sort that enjoys the constant dressing and dining to the music of a Hungarian band seven times a week.

The life is too strenuous. Every woman feels that while her rights to happiness may be questioned there is no question as to her right to a home. But a home is impossible to single women except at a price far in excess of what it costs most couples to live.

It is true one reads of that ideal boarding-house where a lot of actor girls make their home when they are in town. But I'll venture that even in that dream of a place there are crumpled rose leaves and insufficient towels and queer soap and lots of prunes.

May Irwin is the last person one would expect to go back on us that way, now isn't she? And what can her press agent be thinking of?

Fancy the excitement if the announcement had been made that she intended building a mammoth apartment house for women, with a roof garden and a rathskeller and all the modern improvements that are just flung at the male bachelor as inducements for his presence.

Or if she had even said that she was going to start a hotel where a woman could get dinner after six o'clock without being regarded by the head waiter with a glassy eye which said plainer than words that women without escorts were suspected after six.

We all of us should have called down blessings on her head and written and telegraphed her telling her that she was an ornament to her sex and a monument of contradiction to the theory that women were cruelest to women.

Certainly this strange rule which condemns women to go dinnerless after six is a relic of the blue laws and a disgrace to the greatest city in the world.

While the various reforms and investigating committees and purifications are in progress it is, of course, certain that discrimination is necessary. But that dozens of hard working, hungry women should be forced to buy their dinners in delicatessen stores and carry them home in brown paper parcels because the best hotels and restaurants in town are closed to them is a state of things that requires some nineteenth century knight to venture forth and correct.

Frequently women who are interested in the affairs of their sex will speak to urbane hotel proprietors about this inane rule.

And invariably Mine Host will reply: "It is absolutely necessary that we are strict about this matter! Of course, madame or any of her friends are quite welcome at any time!"

Which complicates the matter still more and makes the rule even more obnoxious. No woman wants to be singled out as a glittering exception fit for admission to a public restaurant. But the proprietor who takes a stand in this matter and announces that there is no moral difference between women before and after sunset will make a great hit with the vast army of girl bachelors, of whom the stage has perhaps a larger number than any other profession.

There is one place in town, a rather out-of-the-way chop house, not at all dignified by mirrors or gilding, and, if the truth be told, somewhat stuffy as to ventilation and somewhat startling as to waiters.

This place has a reputation, I believe, for getting fast and furious in its pace as the hours grow late or early. The aroma of wickedness clings to it like the scent of roses about a broken vase, and it is the haunt of lobsters broiled and oysters raw and other foods usually regarded for some reason or other as the chosen sustenance of the vicious.

But at six, the hour of demarkation when feminine virtue dines at home and vice stalks forth unattended, this place fills up with an assortment of lone females that is pathetic to witness.

There are little old ladies who come in with companions, and little young ladies that come in with inky fingers after days at desks. And there are any number of young women who are acting in New York successes who, contrary to the general belief, are unattended by a string of Johnnies anxious to pay for their food.

A man looked about one night at the assemblage of women diners and noted one or two of the bright particular stars of the drama.

"Why in the world," he mused wonderingly, "do they come over here to dine? It seems very odd to me!"

"It isn't a bit odd when you understand," I explained. "This is the only place in town where one can get things of the masculine quality in cooking and coldness and hotness as required in the different foods where women are allowed to enter alone after six o'clock."

On Sunday night the Matinee Girl was bidden to the Twelfth Night junketings in Berkeley Lyceum, where the cake was cut and the ale tapped or whatever it is they do with it in honor of the day.

There was a rousingly funny sketch played by the artists of the club, and the usual high jinks ended the always enjoyable festival.

These Twelfth Night girls are the clubbiest in town, and one of these days they are going to have a clubhouse of their own, a real club, without a scrapper on the list and with pansies in urns in the front yard and a Christmas tree for the old ladies, just as they have at the Union League. THE MATINEE GIRL.

ENGLISH OPERA COMPANY TO CLOSE.

The tour of the Metropolitan English Grand Opera company, under the management of Maurice Grau and Henry W. Savage, will close in Washington, D. C., on Jan. 25. The reason given for the closing, three months before the appointed time, is that the stockholders are dissatisfied with the earnings of the organization. It is said that the loss during the season at the Metropolitan amounted to $30,000. The term in Chicago, that ended last Saturday, was also pecuniarily unsuccessful. In view of the great expense of taking the large company to the several smaller cities in which it was booked the management decided to give the singers four weeks' notice and disband after the Washington engagement.

NEW YEAR'S DAY ON THE ROAD.

From a Kentucky town there has come to THE MIRROR an anonymous and pathetic communication that says simply:

"Our Happy New Year: Train, 6:30 A.M.; matinee, 2 P.M.; night, 8 P.M.; train, 11:30 P.M. Hooray!"

It isn't always so happy and homelike as it might be.

BERNHARDT AS L'AIGLON.

IN OTHER CITIES.

SAN FRANCISCO.

Belasco and Thall's new theatre, the Central, opened 22 with The Heart of Maryland to a crowded house. This theatre is very happily situated, and, considering also the plays the management intend to offer, it certainly ought to be a success. It is a fine, roomy theatre, with a large stage and fine settings. The Heart of Maryland was well played. Howard Hall was forceful as the hero, Colonel Hendrick, and Clarence Arper was dignified and natural as the General. The part of the villain was well played by Myron Leffingwell. Ernest Howell made a great impression as the sexton. Effie Darling, the new leading woman, was sweet and spirited as Maryland. Charles Arthur, Margaret Marshall, and Oura Waldrop all deserve credit. Woman and Wine will follow.

Primrose and Dockstader's Minstrels made an excellent holiday bill at the Columbia Dec. 24-29, drawing good crowds all week. George Primrose and Lew Dockstader have been here before, and we expected something good. We were not disappointed, for these two famous minstrels again fully demonstrated their ability to entertain. Primrose's two dancing pickaninnies are wonders. The Carl Dumann troupe of acrobats did a clever turn. Will O'Brien made a great hit and proved himself worthy to be considered one of the best in his line. Larry Dooley and Charles Kent caught on with their Italian Opera Burlesque. The tableaux, presenting Southern scenes, were very enjoyable. The Belle of New York 31-5.

Naughty Anthony, which was offered at the Alcazar 24-29, has not made the hit it is said to have made in New York; perhaps the hosiery exhibit was not sufficiently advertised. Lela Convere made an interesting Cora. Lucina Henderson filled the title-role very cleverly. George Webster was quaint and humorous as Adam Budd, and Clarence Montaine as Otto Chillingstein contributed a generous share of fun. Edwin Emery infused his usual spirit into the part of Jack Cheviot. Fred Griffin, Frank Thompson, and Lorraine Lyons made a very amusing committee. Howard Scott was excellent as Cowley. Frank Bacon was a very efficient policeman. Juliet Crosby made a charming Mrs. Chillingstein. Carlyle Moore made an excellent study of the part of Ed. Marie Howe and Polly Stockwell were very happy in their parts. Others in the cast were Stella Rozetta, Grace Howard, Zorah Irwin, and Grace Dandet. Another week.

An Officer of the Second, an English military drama, was the offering at the Grand 24-29, and was very well patronized. It is an interesting play and was well put on. Joseph Kilgour as the hero, Lieutenant Kippel, acted with much ability and tact. Anne Sutherland was very natural and womanly in the part of the Lieutenant's sweetheart. Nina Morris did exceptionally well as Esther Coventry. Leslie Morosco played Private Jip cleverly, and Harry Keenan as McGregor, and John Steppling as General Coventry were both good. Kitty, the maid, was well played by Beatrice Ingram. Nell Gwynn 31.

At the White Horse Tavern was well received at the California 23-29. Minerva Dorr made a charming hostess, and Frank M. Norcross was very natural and easy as the head waiter. Fred Mower was very strong and effective as Giesecke. W. E. Hitchcock was pleasing as the attorney. Louise Randolph was very winning and pretty as Ottilie, and Walter Chester handled Sutro cleverly. The girl with the lisp was well played by Bernice Norcross.

Why Smith Left Home was at the Alhambra 23-29. This comedy is well liked here. Douglas Flint could not be improved upon as Smith. The others in the cast have all been seen here before: Lizzie May Ulmer, the cook lady; Rose Hubbard, Mrs. Smith; Nellie Maskel, the aunt, and Eugene Redding, Augustus Mortimer, and Frederick Roberts. It proved a very profitable holiday attraction. Shenandoah 30-5. Richard Golden 6-12. A Stranger in a Strange Land 13-19.

Cinderella at the Tivoli was an immense success as a holiday piece, and kept alive the house's reputation for large audiences. DE GUY SIMPSON.

LOUISVILLE.

The Burgomaster proved a strong holiday attraction at Macauley's, the house being crowded to the doors at both performances on New Year's Day. Gus Weinburg carried off the honors. Nathan Hale 3-5.

A Black Sheep drew very large business at the Avenue Dec. 30-5. "Big Bill" Devere still plays the editor in his inimitable way. George W. Allen is seen to advantage as Hot Stuff, and the other parts are acceptably taken. Man's Enemy 6-12.

The Meffert Eagle Stock co. had a good attraction in a Fair Rebel, which was given at the Temple week 31-5. All the members of the co. had well fitting parts and acquitted themselves creditably. The recent vaudeville addition to the Temple entertainment has proven a success. Baby Lund entered her second week Dec. 31, the polyscope showed new pictures, and the Flying Banvards were favorably received.

Eugenia Thais Lawton, of Lost River, visited her family here during the holidays.

The success of the High School boys' offering, Trial by Jury, at the Auditorium 26 was marked. William Camp, son of Manager James B. Camp, was conspicuous in the cast.

David Bispham will give a song recital at Macauley's early in February under the auspices of the Art Club.

Ernest L. Arond, late dramatic critic of the "Courier-Journal," is to go East to engage in journalistic work.

The concerts given by the Chicago Orchestra, under the direction of Theodore Thomas, 1, 2, at the Auditorium, were largely attended. The programmes were of a highly classical character and were greatly enjoyed.

Thomas Coffin Cooke, a Louisville boy, now with the James Kidder co., has been engaged to manage the stage during the coming season of Summer opera at Memphis.

The Louisville Lodge of Elks kept open house on New Year's Day at the new home, the Hon. Zack Phelps, Louisville's most prominent lawyer, being the host of the occasion.

Edmund Plohn, now treasurer at Macauley's Theatre, will leave that house Jan. 26, going to New Orleans to assume the business management of The Telephone Girl. CHARLES D. CLARKE.

JERSEY CITY.

A Guilty Mother was offered at the Academy of Music Dec. 31-5 by Manager Frank Henderson as the holiday trent, to good business. The co. is a capable one and the piece has been placed upon the stage in a handsome manner. May Wilkes in the title part was excellent, and played with a thorough knowledge of what the character required. As the French adventuress, Adelyn Wesley was one of the best members of the co. L. Hartmann as Lord Cumberland was good. Frank De Vernon was a polished villain; Mary Horne was a coquette to perfection. Reah Lorraine as a clever dubbe was exceptionally strong in her emotional scenes. Leah Starr as Shrimp and Ella Baker as Kitty were also good, the former doing a neat specialty. Other parts were well handled by James Kyle Curdy, Gustave Wallace, John Welsh, and Joseph Kingsley. Fursman's T. T. C. 7-12. Sis Hopkins 14-19.

The Bijou Theatre presented a novel attraction for the holiday, when Manager John W. Holmes offered Gus Hill's Royal Liliputians in a spectacular farce-comedy called The Merry Tramps 31-5 to fine business. The co. is a mixture of dwarfs and giants, and the show is funny, full of bright specialties, and a number of clever people. The scenic effects are gorgeous. Franz Ebert and Louis Merkel are a great team, and divide the honors with Elize Ebert, Lelia Cautna, and Bertha Cautna, all of whom have good parts and know how to make the most of them. Joe Littlefinger as the Irish policeman is a neat bit of work. Other parts are played by Major James Doyle, George Linbie, Will Archer, Joseph Mack, Joseph Algere, Joseph Rosen, and Mrs. Littlefinger. The chorus of handsome women is strong. Many good specialties are introduced. McFadden's Row of Flats 7-12. The Bohman Show 14-19.

Manager Frank E. Henderson presented each patron at the Academy of Music Dec. 31 and Jan. 1 (matinee) with tin horns, and the din in blowing out the old year was terrific.

Blind Tom gave a concert here 3 to fine house.

Business 24-29: Academy, good; Bijou, fine; Bon Ton, big. WALTER C. SMITH.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented In the Ranks Dec. 30-5 to its customary big business. Maurice Freeman and Lucia Moore took the leading parts and gave excellent interpretations. J. M. Saimonds, L. O. Hart, T. J. Grady, F. E. Findley, Blanche Seymour, Anna MacGregor, and Baby Helene were also in the cast and made good impressions. The Ensign 6-12. On 13 Maude Odell, the new leading woman, will make her debut.

Otis Skinner and his fine co. of players appeared at the Tulane Theatre 30-5 in Prince Otto, and received a large and enthusiastic patronage during their stay. Mr. Skinner is a prime favorite here, and his coming is always looked forward to with pleasure. Maud Durbin and Grace Filkins are charming. E. A. Eberle, H. Rees Davies, George Nash, and Frank Sylvester give excellent portrayals. Blanche Walsh 7-12. Alice Nielsen 13-19.

The Bowery After Dark held the boards at the Crescent Theatre 30-5 and met with fair patronage. Little can be said in favor of the play. Black Patti's Troubadours 6-12. Secret Service 13-19.

At the French Opera House Godard's La Vivandiere had its first production in America 29. The opera, which is a military one, bespeaks the stirring period of the first French Revolution. It is grandly spectacular, and the military display and effectiveness were in every sense realistic. The score, which is most original, borders on the plane of comic opera, and then again it soars to wondrous heights, and is soulful in its intensity. The plot is simple, but serves its purpose. The new opera was enthusiastically acclaimed, and the management deserves credit for its successful presentation. Nina Pack sang the title-role, and thereby achieved her great success. MM. Duquesne, Bouxman, Lasalle, and Madame Doux were also in the cast and did splendidly. La Grande Duchesse 30; Lakme, matinee, 30; La Vivandiere 1; Les Huguenots 3; Faust 5. J. MARSHALL QUINTERO.

BUFFALO.

A well combined double bill was presented at the Star Dec. 31-2 before excellent and fashionable audiences. Madame Butterfly, a touching Japanese story of the trusting little Japanese woman deserted by the American naval officer, was extremely well played by Valerie Bergere, Helene Phillips, Claude Gillingwater, Rankin Duvall, and others, and was followed by Naughty Anthony. In this Charles E. Evans was versatile and pleasing in the title-role, and ably seconded in the fun by the balance of the company. Wagenhals and Kemper brought their splendid co. of co-stars, consisting of Modjeska, E. D. McLean, and Odette Tyler, to the Star 3-5 in their revivals of Mary Stuart, Macbeth, and King John, all of which were splendidly staged. Barry Johnstone and others of the supporting co. were also excellent. The elaborate mounting of the plays was an attractive feature, and, as their previous ventures here have always been of a high artistic order, they met with deservedly good patronage. Julia Marlowe 7-12.

Quo Vadis was reproduced by the Shubert Stock co. at the Teck for their final bill 31-7, it having been one of their most successful offerings of the season. The various members of the co. repeated their former good performances and closed their season 5, leaving many friends to regret their departure. Commencing 7 an engagement by the Neill Stock co. will run at the Teck, and several of the late successful plays and some of the more successful ones be presented. James Neill, who heads the co., has been one of the pioneers in stock company work, and his company has played now for nearly four years without a break. Edythe Chapman, the leading woman, has played leading roles with a number of the most successful stars, as has also Benjamin Howard. Grace Mae Lamkin, another member, has also an enviable record of prominent parts in good productions. A Bachelor's Romance will be their first offering.

Hearts of Oak, with its sturdy virile character and splendid sentiments, greatly pleased the big audience at the Lyceum 31-5. E. P. Sullivan, Sarah Whiteford, and others of the cast were excellent. Nellie McHenry in Miss 7-12.

The building adjoining the Lyceum Theatre was damaged by fire $150 new 4, but by great luck the narrow alley between saved the theatre building, and it was not damaged. FRANK B. WILCOX.

PITTSBURG.

Nell Gwynn of London, a play in four acts by Charles Ulrich, a San Francisco newspaper man, rewritten and reconstructed by Jack C. Huffman, stage director of the Grand Opera House, was produced by the Grand Opera House Stock co. Dec. 31-5. The house was filled at every performance, and it is doubtful if any production by the stock co. this season has been so thoroughly enjoyed. Victory Bateman played the name part in a highly creditable manner. Benjamin Johnson, as Charles II, was splendid. Alice Butler, as Rock Marshall, and Lida McMillan, as Moll Davis, actresses of the King's Theatre, gave delightful portrayals. William Ingersoll, as Clarence Dudley, made the most of a rather barren part. Charles W. Ross, as John Dryden, read some very lengthy lines effectively. George Soule Spencer, as Lord Buckhurst, Willis Martin as Sir Charles Sedley, William Murphy as Sir James Newman, courtiers, Joseph Woodburn as Charles Hart, manager King's Theatre, and Joseph Wightman as Dobson, were excellent. The play was beautifully staged. Why Smith Left Home 7-12.

The Evil Eye opened at the Bijou 31. The attendance was large. This is one of the most popular attractions that comes to the Bijou. The entertainment is practically the same as it was last year, but is as enjoyable as ever. Next week, Across the Pacific.

Turned Up was the bill at the Alvin 31-5 in When Knighthood was in Flower. Next week, Metropolitan English Grand Opera co.

Luigi M. Von Kunits was the soloist of the Pittsburg Orchestra concerts at Carnegie Music Hall 28, 29. Teresa Carreno was the soloist of the Orchestra concerts 4, 5.

The Vienna String quartet, a New York organization that was absorbed by the Pittsburg Orchestra, gave a concert at the Schenley Music Hall 31.

L. W. MENDENHALL.

PORTLAND, ORE.

Harry Corson Clarke in What Did Tomkins Do at the Marquam Dec. 25, 26, didn't do much business. Mr. Clarke's Tomkins play is a monoman play. A deal of Clarkese action obtains therein. The play's featherful comedy amused; but it didn't create any glove-snapping applause. Frederick Warde, with Mr. and Mrs. E. R. Spencer next the star, in Richelieu, The Duke's Jester, and Othello 27-29, was well patronized. While the plays were well produced dramatically and scenically, the co., collectively considered, was hardly adequate to support so fine an actor as Mr. Warde.

At Cordray's 22-29 T. Daniel Frawley and his co. in The Great Ruby, The Middleman, The Sporting Duchess, Madame Sans Gene, Trilby, and Children of the Ghetto, opened to S. R. O. and continued to please large houses all the week. A Stranger in a Strange Land opened for a week 30, and the audience began to laugh before the curtain was half way up.

The Metropolitan, week ending 29, enjoyed very good business with John M. Welch in A Bell Boy. The show went with a snap that was enlivening, and although some of the fun was a little crass here and there, on the whole it was "all right." L. J. Harvey, as Ivy Blotsky, did a good bit of character work, and begot lots of laughter thereby. Anna Young, Mache Wensley, Mabel Cassidy, Bessie Marbowe, Elizabeth Young, and Miss Allen sang and danced and did sketches successfully and prettily. The Colored Aristocracy co. in A Rag Time Carnival opened to a full house for one week 30.

George L. Baker, formerly assistant manager of the Marquam and now manager of the Baker, Baker City, Or., writes that his theatre will be opened 18, with what attraction it is not known yet.

Manager Cal Heilig, of the Marquam, and Harry A. Webber, manager of the Marquam Orchestra, are in New York. O. J. MITCHELL.

NEWARK.

Francis Wilson and his merry co. delighted the patrons of the Newark Dec. 31-5 with The Monks of Malabar. Anna Held 7-12.

Manager Hyams, of the Empire, departed from the usual policy of his house 31-5 and presented an unusually strong vaudeville programme, furnished by the Behman Show. The Four Cohans headed the bill, and associated with them were Caswell and Arnold, John Kernell, Falke and Semon, Ethel Levey, Zeno, Carl and Zeno, Norke and Adams, the Olympia Quartette, and Ramza and Arno; big business. Ward and Vokes 7-12.

The popularity of Our Cinderella continues unabated. The play is in its second week at the New Century Theatre. Mrs. Brinker and John Wahlron do good work. Lady Windemere's Fan 7-12.

At the Columbia 31-5 the Stock co. has been successful in The White Heather, which is pleasing the patrons of this house. Maud Edna Hall, Charles Halbeck, and Carleton Macy sustain the leading characters. The co. is augmented for the occasion. Monte Cristo 7-12.

The stock co. at the Columbia Theatre had a pleasant social time and witnessed the entrance of their New Year. The prime movers in the affair were Carleton Macy and Maud Edna Hall.

Mrs. Una Abell Brinker was unable to finish her performance in Our Cinderella 29. Her part was taken at a moment's notice by Nettie Carter, who went through without a break.

Sousa and his band are at the Krueger Auditorium 4.

A life-size oil painting of H. Coulter Brinker has been presented to the New Century Theatre by Mrs. Una Abell Brinker. C. Z. KENT.

MILWAUKEE.

The Thanhauser co. gave a sumptuous revival of Monte Cristo at the Academy Dec. 31 to a large house. The performance was excellent and aroused the audience to the highest pitch of enthusiasm. The scenic effects were magnificent, and the characters were portrayed by the co. in the usual artistic manner. A Bowl of Hearts 7-12.

An American Gentleman, with William Bonelli and Rose Stahl in the leading roles, was the attraction at the Alhambra 30. A large and well satisfied audience viewed the performance. Williams and Walker 6-12.

Joseph Murphy, supported by a great comedienne and well balanced co., appeared in The Kerry Gow at the Bijou to before a large house. The performance won much well merited applause. Shaun Rhue will also be given during the engagement. The Gunner's Mate 6-12.

Quo Vadis at the Davidson to drew a fair house. The production, though lengthy, came to short of last season, was admirable. Edmund Evans and Arthur Forrest appeared in their original roles. Shenlock Holmes 6-12.

The Arena Musical co. [illegible] Bijou 30-5. The audience [illegible] Manager Miller of the Alhambra and Manager J. M. Hartley of the Bijou were the recipients of handsome presents from the staffs of their respective theatres Christmas week.

CLAUDE L. N. NORRIE.

TORONTO.

Arizona was seen at the Grand Dec. 31 for the third time in this city, and large audiences greeted it. Though the co. did not play this great Western drama as did the original actors and actresses, the people were capable. Charles W. Stokes copied Theodore Roberts' style very accurately, with excellent results. John Drury, U. F. Clifton, Mr. Ainsworth, Frances Arthur, Elsie Esmond, and Cecilia Costello all acquitted themselves with credit. Modjeska 7-9.

Robert B. Mantell appeared at the Toronto 31 in A Free Lance. Mr. Tremayne's admirable new play and scored one of the greatest successes he has ever made in this city. Mr. Mantell, despite his tendency to rant, gave a magnetic and powerful presentation of the chief role, and was ably supported throughout. It is expected that he will do the biggest week's business he has ever done here. Hamlet and Romeo and Juliet will be played during the engagement. A Female Drummer 7-12. The Watch on the Rhine 14-19.

Mam'selle, an uproarious farce-comedy from the French, was given by the Valentine Stock co. at the Princess 31, and proved very popular with the audiences. A number of vaudeville turns were introduced by the members of the co., and these proved the feature of the performance. Fanchon the Cricket 7-12.

The Theatre Albert, Stratford, will be opened 4 by A Female Drummer. The new house is said to be one of the prettiest in the country.

Winston Churchill, under Stewart Houston's management, lectured 29 in Massey Hall on the African War. One of the largest audiences ever in the building was present, and greatly enjoyed the entertainment. Mr. Churchill will lecture again 5.

J. V. McAREE.

CLEVELAND.

Although the attractions at the theatres New Year's week offered nothing new, still they were all popular ones, and in consequence the receipts were such as to betoken a prosperous new year.

At the Euclid Avenue Opera House, The Sign of the Cross opened for the week Dec. 31, and was greeted by a large audience. Charles Dalton is still the Marcus Superbus, and his robust, effective acting of this part is the feature of the play. Lillie Thurlow acts the part of Mercia with fervor, and Melita Price's rendering of Poppea is well worthy of mention. The rest of the cast is capable, and the staging is fine. James A. Herne 7-12.

The Eaves in A Hot Old Time were at the Lyceum 27-5, and made good their reputation as fun makers. They are surrounded by a good co. The Watch on the Rhine 7-12.

King of the Opium Ring did a big business at the Cleveland Theatre New Year's week. Incident to the scenes in the play, some good specialties were done by the Schrode Brothers, Katie Rooney, and Harry Bennett. Siberia 7-12.

Edward Straus' Orchestra will give a return concert Feb. 4.

The Cleveland Symphony Orchestra will give the third concert of the season at Gray's Armory 8, with Ossip Gabrilowitsch as soloist.

George and Lillian Henschel will be heard at a concert to be given in Chamber of Commerce Hall 15.

Professor J. T. Wamelink, a well-known musician, died very suddenly at his home in this city Monday Dec. 31. He was a director of several operas produced by local talent. WILLIAM CRASTON.

DENVER.

The Bostonians concluded the second week of their engagement at the Broadway Dec. 29. Robin Hood and the Serenade were presented. Business was not good.

A Brass Monkey held forth at the Tabor 23-29.

The Denver Theatre offered My Friend from India as its holiday week attraction and had good business.

Manager Semon presented an attraction which pleased the children in The Brownies in Fairyland at the Lyceum 23-29.

L. H. Rickford, for years one of Denver's most able drama critics and now dramatic editor of the Chicago "Inter-Ocean," made a flying visit to Denver during the holidays.

Charles Lothian, always popular the different periods he has played in stock here, passed through the city 27.

The Davis Children, Horace, Madeline, and Joe, of this city, make their Eastern professional debut at the Chicago Opera House 31, and are booked until late in the Spring over big Eastern circuits. Mr. H. E. Davis, the father of this interesting and remarkable trio, informs me that they have also been engaged by the Chautauqua management, to give 100 entertainments upon Children's Days next Summer.

Townsend Walsh, in advance of Mrs. Fiske, arrived in the city 26, and Manager Charles E. Power came 28. Mrs. Fiske's forthcoming engagement at the Denver 7-12 is exciting extraordinary interest and attention. F. E. CARSTARPHEN.

KANSAS CITY.

Fair attendance greeted Eugenie Blair at the Coates Dec. 31-2 in A Lady of Quality. Charles B. Hanford in Private John Allen gave interesting performances and drew fair business to the Coates 3-5. The Bostonians 7-12.

A Stranger in New York was the attraction at the Grand 30-5, and, as usual, drew big houses. John L. Kearney, Dave Marion, the McCoy Sisters, and Pearl Riding had prominent roles, and everything went at a lively clip. Tennessee's Pardner 6-12.

Nell Gwynn was produced by the Woodward Stock co. at the Auditorium 30-5 in finished style. Lavinia Shannon made her first appearance as leading woman and was most favorably received, her comedy being infectious and her grace and good taste adding greatly to her artistic grasp of the character. Lester Lonergan as Charles II acted well. Wilson Enos returned to the co. and was warmly welcomed. He played Lord Jeffreys forcibly. The Dancing Girl 6-12.

Faust was given an excellent production at the Gillis 30-5 to large audiences. Mr. White as Mephisto and Miss Verne as Marguerite were both good. A Broken Heart 6-12.

Nat M. Brigham delivered his fine address, "The Grand Canyon of Arizona," at Lyceum Hall 4 to fair audience.

PROVIDENCE.

The Empire held very large audiences Dec. 31-5 when Lost River was given an elaborate production. The piece was excellently staged, and the many climaxes admirably worked up by a remarkably well balanced co. Hallett Thompson as Robert Blessing, Violet Rand as Ora, Edith Athelstone as Gladys Middleton, and W. Chanler Paterson, Johnnie Hoey, C. B. Hawkins, Charlotte Eveleth, and Marion Strickland in other parts deserve credit for making the play interesting. On the Stroke of Twelve 7-12.

Edna May, Virginia Earle, and others appeared in The Girl from Up There at the Providence Opera House Dec. 31-5. Hearts are Trumps 7-12.

Dr. Carl Louis Perin, pianist, gave an interesting lecture at the Empire Theatre 30. Joseph M. Mann had charge of the musical programme, which included Marion Blanchard Baxter, Jennie Cook, and Joseph F. Lewis.

Those in the profession who have frequently played the Providence Opera House will be sorry to hear of the death of "Jack" Martin, who has for many years guarded the stage door. His death occurred at the Rhode Island Hospital, this city, Dec. 29. He was fifty-two years old.

HOWARD C. RIPLEY.

COLUMBUS.

The Burgomaster made a distinct hit at the Southern Dec. 26, 27, playing to good business. Mrs. Le Moyne presented The Greatest Thing in the World to good houses 28, 29, and scored an immense hit. Special mention is due John Glendinning and Estella Hunter. Selma Herman did well with A Young Wife. The star did some excellent work and the supporting co. was good. The Rounders 4. Naughty Anthony 5. The Sign of the Cross 9, 10. Barbara Frietchie 11, 12. At the White Horse Tavern 15. Field's Minstrels 16. The Royal Box 18, 19.

At the High Street Vanity Fair did well 27-29. The changes made since last season are for the better. The Scribner Show, headed by Ezra Kendall, did an immense business 31-2. It is a very strong co., all the acts being meritorious. A Ride for Life 3-5. The Eleventh Hour 7-9. Reaping the Whirlwind 10-12. The Indian Earn 14-19.

At the Grand Charles Dickson presented Mistakes Will Happen to good business 27-29. The supporting co. was capable. The Tide of Life did well 31-2. It is a melodrama of unusual merit. The Lafayette Show 3-5. J. B. DAVIE.

MONTREAL.

Kellar opened at the Academy Dec. 30 to good business and gave an excellent entertainment. The Cadet Girl 7-12.

The Pretenders, given by the Grand Stock co. 30-5, played to big [illegible] The chief honors [illegible] Kirkland [illegible] Hardie [illegible] Gilmour [illegible] Angela Mc[illegible] Agnes Baletta [illegible] Other parts were [illegible] Richmond

CORRESPONDENCE

ALABAMA.

[illegible] THEATRE R. [illegible] Tennyson's Dr[illegible] Secret Service 2 [illegible] King of the Opium Ring 3 [illegible] C. Le Moyne 10 [illegible] Rose 17. The Evil Eye 18. [illegible] 21.——ANNISTON: [illegible] Mr. Pim Passes By 12. [illegible] Mr. K. White Fast [illegible]

MONTGOMERY. MCDONALD THEATRE [illegible] of the People. A Southern Woman [illegible] Fast Wedding. Dungeon of [illegible] Two Orphans. The Ghoul and The Belle of Manila to fair business Dec. [illegible] Southern Stock co. 3-5.——MONTGOMERY THEATRE (S. F. Hirsch and Brother, managers): A fair co. presented The Runaway After Dark to good house 28. Ward's Minstrels 31. King of the Opium Ring 1.

UNION SPRINGS. ELKS' OPERA HOUSE (Henry J. Rosenfild, manager): Hoyt's Comedy co. Dec. 27-29 in A Man of the People, The Belle of Manila, The Two Orphans, and A Texas Steer; good co. and business. Cora Keene co. 4.

MOBILE.—THEATRE (J. Tannehaum, manager): The Spider and the Fly Dec. 25. Good business; satisfactory performance. King of the Opium Ring 31. Merkle Harder co. 1-5.

SHEFFIELD. OPERA HOUSE (Elmore and McMillin, managers): McFee's Matrimonial Bureau to fair and pleased audience Dec. 24.

DECATUR. ECHOLS OPERA HOUSE (T. P. Littlejohn, manager): McFee's Matrimonial Bureau Dec. 26; good business.

ARIZONA.

PHOENIX. DORRIS THEATRE (Nick Wagner, manager): For Her Sake Dec. 25; light matinee, but big evening business; co. pleasing; a feature was the singing of Master Wagner, son of Manager Wagner. A Hot Old Time 31. Have You Seen Smith 1. Whose Baby Are You 4. Gorton's Minstrels 10, 11. Town Topics 18.

PRESCOTT.—For Her Sake Dec. 26; good business; pleasing performance. Over the Fence 31. A Hot Old Time 1. Have You Seen Smith 2. Whose Baby Are You 3. Jossey Stock co. 8, 9. Gorton's Minstrels 14.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): Theodora Dec. 27, 28; large audiences; excellent performances. Blanche Walsh in More than Queen 29; excellent performance; large audience. Faust 1. The Irish Rough Riders 4. Miss West from the East 5. A Milk White Flag 7. The Telephone Girl 9.——ITEM: Lynn Pratt joined Theodora here, succeeding Melbourne MacDowell.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Wilbur-Kirwin Opera co. Dec. 27-29 in Said Pasha, The Queen's Lace Handkerchief, The Grand Duchess, The Circus Clown, and The Two Vagabonds; good performances; excellent business. Morey Stock co. 31-5. Quo Vadis 7. A Milk White Flag 9. The Bostonians 17.

HELENA.—GRAND OPERA HOUSE (Newman and Fherman, managers): Otis Skinner in Prince Otto Dec. 28; large house; receipts $500; performance excellent. Morrison's Faust 31; performance and attendance fair. Lenora Jackson Concert co. 1. Little Trixie 4. A Breezy Time 5.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Wilbur-Kirwin Opera co. Dec. 24-29; fair business; satisfactory performances. The Irish Rough Riders 1. A Milk White Flag 7. The Telephone Girl 10.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): The Prisoner of Zenda Dec. 21; good house; fine performance. A Breezy Time 27. Morrison's Faust Dec. 29.

FORT SMITH.—OPERA HOUSE (M. Holland, manager): The Irish Rough Riders 3. Miss West from the East 7. A Breezy Time 9. Palmer's Ten Nights in a Barroom 12.

PRESCOTT.—GREESON OPERA HOUSE (Guy K. Garner, manager): A Warm Member 4.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gottlob Marx and Co., managers): Alice Nielsen and her excellent co. presented The Singing Girl and The Fortune Teller Dec. 24, 25 to immense business; performances fine. Yale Glee and Banjo Club 28; good house. Primrose and Dockstader's Minstrels 1.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Sidewalks of New York 23-29; audiences pleased; house packed. Landers Stevens is back in the cast and adds much strength to the co. Rosedale 31-5.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): An excellent production of Shenandoah drew fairly Dec. 24-26. The Belle of New York was most satisfactory 27-29. Alice Nielsen 31-3. Way Down East 4-6. MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Jules Grau Opera co. opened to capacity in El Capitan and drew largely 23-29. The Isle of Champagne 30-5.——ITEMS: Edouard Strauss and his Hungarian Orchestra appeared 28, 29 at Hazard's Pavilion.—The Colored Aristocracy co. reveled in rag time at Elks' Hall 25, 26.

FRESNO.—Gorton's Minstrels Dec. 25; S. R. O.; fair performance. The Belle of New York 26; good house and performance good. Alice Nielsen 28 canceled. The Star Boarder 29. Ole Olson 1. Primrose and Dockstader's Minstrels 4. The Orpheum Show 6. The Brownies in Fairyland 11, 12. Grau Opera co. 20-24. Human Hearts 25. Frawley co. 28.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Ellsford co. (return) Dec. 23-29, presenting The Old Lime Kiln, The Silver King, An American Girl, A Big City by Night, The Burglar and The Charity Ball; attendance good; plays well rendered. Alice Nielsen 29. Primrose and Dockstader's Minstrels 3. Ole Olson 5. A Breezy Time 12. Old Jed Prouty 18.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Belle of New York Dec. 24, 25; excellent performances; good houses. Alice Nielsen Opera co. 26, 27 in The Fortune Teller and The Singing Girl; splendid performances; crowded houses. Shenandoah 28. Ellsford co. 31-5. Primrose and Dockstader's Minstrels 2.

SACRAMENTO.—CLUNIE OPERA HOUSE (R. White, manager): Frederick Warde Dec. 24, 25 in Richelieu and The Duke's Jester; attendance light; performances excellent. Alice Nielsen in The Fortune Teller 28; packed house; splendid performance.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Shenandoah Dec. 18; fair house; delighted audience. Colored Aristocracy 21, 22, good performance.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Shenandoah Dec. 22; good performance; small house. Strauss Orchestra 27; fine concert; fair house. A Hot Old Time 29.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): A Stranger in New York Dec. 25 broke the house record; receipts $850. Same co. 28; good house. A Brass Monkey 30. Haverly's Minstrels 1, and Murphy's Masquerade 3 canceled. My Friend from India 3. Murray and Mack 6. Louis James and Kathryn Kidder 9. Shenandoah 12. Why Smith Left Home 13. Cowslip Farm 16. The Christian 17. The Girl from Maxim's 20.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): Whose Baby are You Dec 18; small house; good co. The Waifs of New York 19; good business. A Stranger in New York 23; fair house. Haverly's Minstrels 30; big house; good performance.——LYCEUM THEATRE (P. Mack, manager): Koch's Minstrels 23-25; good houses. Davis' U. T. C. 2.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Ward and Wood in Two Merry Tramps Dec. 28; good performance; poor business. Yale Glee and Banjo clubs 29; fashionable audience. My Friend from India 31. A Brass Monkey 1. Haverly's Minstrels 3. Louis James and Kathryn Kidder 7. Murray and Mack 10.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Louis Hermann 5. The Christian 11. Jeanette Robinson Murphy 14. The Prisoner of Zenda 19. Elbert Hubbard 22.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Haverly's Minstrels Dec. 29; large and pleased audience. Davis' U. T. C. 31.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Murray and Mack 7. The Christian 10. Walker Whiteside 23. Old Jed Prouty 28.

PUEBLO.—GRAND OPERA HOUSE (H. L. Shattuck, manager): Two Merry Tramps Dec. 25; large business. A Stranger in New York 27; large audience.

OURAY.—WRIGHT'S OPERA HOUSE (Grace Frakes, manager): Koch's Minstrels 5.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Burgomaster, featuring Henry E. Dixey, had its Eastern premiere at this house Dec. 27-29; the audiences were large and friendly, but the production was not up to the standard. Dorsehet Ladies' concert crowded the theatre, and the orchestra, under Frank Fichtl, Hyperion leader, played with brilliancy and taste; Mrs. S. S. Thompson, soprano, delighted her admirers as usual. James O'Neill and his excellent co. in a magnificent revival of Monte Cristo 31-2; large business. Mr. O'Neill was suffering from hoarseness and it was difficult at times for him to make himself heard, but he is always an artist and his admirers went away satisfied. Frederick de Belleville was happily cast as Nattiers. 'Way Down East 3-5. The Honest Blacksmith 7. The House that Jack Built 12. Elks' Minstrels 15. Semon Opera co. 18. Symphony concert 24.——NEW HAVEN OPERA HOUSE (G. B. Bunnell, manager; W. B. Van Buren, assistant manager): Because She Loved Him So 27-29. An African King 31 proved a popular attraction. Diamond Brothers' Minstrels 2; good receipts; excellent organization. Down Mobile 3-5. The Sunshine of Paradise Alley 7-9. Lost in the Desert 10-12. Humpty Dumpty 14-16. The Gamekeeper 17-19.——ITEMS: G. B. Bunnell gave a dinner for his employees of both houses New Year's evening after the performance.—Ex-Police Commissioner Thomas Sullivan gave a banquet at his cafe 2 in honor of James O'Neill. Among the guests were Mayor Driscoll and staff; S. Z. Poll, of the Wonderland; Frederick De Belleville, and several New York friends. Mr. O'Neill left his co. here 3, going to New York for a few days' rest and treatment of his throat.—George Mack, of 'Way Down East co., has issued a challenge for a skating match while here 3-5. Several local skaters have accepted and the match will take place 4 on Lake Whitney. JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Two Corse Paytons occupied the house successfully Christmas and New Year's weeks to enormous business. The repertoire was extensive. Corse Payton and Etta Reed played the leading parts Dec. 31-5, winning much applause. Between acts taking vaudeville numbers were a feature. The Honest Blacksmith 6. Mildred Holland 9. James O'Neill 10-12.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): West's Minstrels 26; large business; excellent performance. Down Mobile pleased large business 27-29. The Flaming Arrow 31-2 received big patronage. It is a thrilling melodrama and Go-Won-Go Mohawk does clever work in the lead. Lost in the Desert 3-5.——ITEMS: Both theatres finished the year most auspiciously. Hundreds were turned away evening of 31.—The Indians of The Flaming Arrow headed the procession that marched around the electrically decorated City Hall, as part of the exercises that ushered in the new century.
A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter F. Rowland, manager): A Bachelor's Honeymoon Dec. 27, 28 lacked merit, though acted with spirit. Self and Lady 29 owed the greater part of its audience to the popularity of Isabel Irving.—Bridgeporter, 'Way Down East opened 31 with a Watch Night performance and continued 1, 2 to splendid business. The Honest Blacksmith 3 to a big crowd. An African King 4, 5 with special matinee of A Mormon Wife 5. Humpty Dumpty 7, 8. When We Were Twenty-one (third time) 11.——SMITH'S THEATRE (Edward C. Smith, manager): New York Stars among whom are Jack Burke and his wife, Allie Swords-Burke, of this city) 27-29 in good performances to similar business. Lost in the Desert 31-2 deserved the splendid business it received. McFadden's Row of Flats opened 3 for three days. Nashville Students 7-9. The Sunshine of Paradise Alley 10-12.
W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Runaway Girl Dec. 27 drew well. Arthur Dunn heads the cast and has the support of an efficient co. Morrison's Comedy co. opened for a week 31 in The Princess of Patches to capacity, and business continues at S. R. O. Other plays: We Two of Tennessee, The Man of Mystery, Coon Hollow, Lost in New York, and The Diamond Bracelet Robbery. Self and Lady 8. The Honest Blacksmith 9. The Power Behind the Throne 11. The Tyranny of Tears 14. When We Were Twenty-one 18. The Gamekeeper 21.——ITEM: The local news and telegraph boys were guests of Gilbert and Lynch and the Morrison comedy co. at a matinee New Year's.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A Runaway Girl pleased a large audience Dec. 26. Arthur Dunn as Flipper was excellent. Victoria Burlesquers to big business 28. Robert Fitzsimmons in The Honest Blacksmith attracted a good sized audience 2. Humpty Dumpty 4, 5.——JACQUES OPERA HOUSE (Jean Jacques, manager): The Flaming Arrow filled the house with enthusiastic audiences 27-29. Down Mobile 31-2 to capacity. Who Is Who 3-5.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Diamond Brothers' Minstrels Dec. 26; light business; satisfied audience. Anderson Theatre co. 31-5; first half of week in The Heart of Arkansaw, The Red, White and Blue, The World, and What Happened to Hooper; fair audiences pleased. 'Way Down East 14. Who Is Who 22 canceled.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Snow and Heron Stock co. ended a week of fair business Dec. 29. Walter Perkins in The Man from Mexico 31. Mr. Perkins was received with much laughter and applause; supporting co. adequate. Diamond Brothers' Minstrels 3. Self and Lady 7.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): Moulin Rouge co. Dec. 27 did not please fair business; A Million a Minute 29; performance satisfactory; fair business. Diamond Brothers' Minstrels 1; performance and business good. When We Were Twenty-one 12.

TORRINGTON.—UNION THEATRE (Volkmen Brothers, managers): The Sorrows of Satan Dec. 27; good business. Washburn's Minstrels 29; good business. The Sunshine of Paradise Alley 3 pleased large house. Waterbury Vaudeville co. 9. When We Were Twenty-one 15. Oriental Burlesquers 17.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): A Runaway Girl pleased fair audience Dec. 28. Nashville Students 1; fair performance; medium sized audience. Who Is Who 9. The Tyranny of Tears 15. The Flaming Arrow 18. 'Way Down East 19.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Grey, manager): Diamond Brothers' Minstrels Dec. 29; good house. Empire Vaudeville co. 31; small audience; poor performance. Little Egypt Burlesquers 4. The Honest Blacksmith 5. Who Is Who 7.

MYSTIC.—OPERA HOUSE (J. E. Spaulding, manager): A Million a Minute Dec. 29; small but pleased house. Washburn's Minstrels 1; fair business. Fisk's Jubilee Singers 3; large house. The Sunshine of Paradise Alley 4. Stetson's U. T. C. 5.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Self and Lady Dec. 28. Walter Perkins in The Man from Mexico 1 pleased fair audiences. Corse Payton Stock co. 7-12.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (O. Charles Ball, manager): Perschl-Beldoni co. and Pickert's Comedians opened for two weeks Dec. 26, playing A Woman's Love, Rip Van Winkle, A Prince in Rags, Peck's Bad Boy, and Trixo to packed houses; pleased audiences.——ODD FELLOWS' THEATRE (O'Dermond-Fuller Stock co. in Sapho, East Lynne, and My Aunt from Brazil (Charley's Aunt), to good business; pleased audiences.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Aubrey Stock co. Dec. 24-29 to good business in The Great Brooklyn Handicap, Lost in New York, The Prince of Russia, We Two of Tennessee, The Police Inspector, The Red, White, and Blue, and The Land of the Living. The Spider and Fly 31. What Happened to Jones 1. When We Were Twenty-one 3. Secret Service 5.

TAMPA.—TAMPA BAY CASINO (J. W. Conroy, manager): Will open 5, 6 with What Happened to Jones. Barlow Brothers' Minstrels 7, 8. The Spider and the Fly 9, 10.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Olympia Opera co. Dec. 25 in Olivette; good business. The Spider and the Fly 26; large house. The Bowery After Dark 29; fair house.

OCALA.—MARION OPERA HOUSE (J. W. Sykes, mgr., manager): Barlow's Minstrels 3. The Spider and the Fly 5. What Happened to Jones 7. Olympia Opera co. 16. Field's Minstrels 22.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (B. Genovar, manager): What Happened to Jones 2; good house; audience pleased. The Spider and the Fly 7.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Kat of the Red Button, a Chinese comic opera in two acts by Stuart MacLean, of this city, had its initial performances Dec. 28, 29 to large and select audiences. Mr. MacLean, Thomas Flynn, Mr. Cundell, George Rock, Mrs. Gwaley, and Miss Gamble sang the leading parts and each secured hits. The music was bright and catchy. The chorus, under Professor J. Louis Browne, was well drilled. Encores and curtain calls were frequent. Caroline Gordon 31; large audience; pleased. Atlanta Lecture Association 1; big business. Other People's Money 2,3. Atlanta Concert Association 4. Atlanta Lecture Association 5,6. King of the Opium Ring 9, 10. Otis Skinner 11, 12.——LYCEUM (R. Coke Anderson, manager): Baldwin-Melville Co. scored a success 24-29 and will continue 31-5 in Fate Only a Farmer's Daughter. All that Glitters Is Not Gold, and East Lynne. Vaudeville 7-12.——COLUMBIA (Henry and Julius De Give, managers): Mabel Paige co. closed a big week 29. Woodward Warren reopened for a week 31 to large returns in The Paymaster, audience pleased. Other bills: Shadows of Home, Why Jones Left Home, The Great Diamond Mystery, Mr. Young of Utah, The Ticket-of-Leave Man, and Lost in London. Una Clayton co. 7-12.

SAVANNAH.—THEATRE (Fred G. Wels, manager): What Happened to Jones Dec. 28; good business; performance good. Aubrey Dramatic co. 31-5, presenting The Land of the Living, Lost in New York, We Two of Tennessee, The Red, White and Blue, For Love of a Woman, and A Prince of Russia; good business; performances good. Secret Service 3. The World 8. When We Were Twenty-one 9, 10. The Three Musketeers 11. Otis Skinner 15. King of the Opium Ring 16. Barlow Brothers' Minstrels 17. Mrs. Le Moyne 18. Why Smith Left Home 19.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): A Midnight Bell Dec. 24; poor co. and business. Other People's Money 25 pleased good houses. The Bowery After Dark 26; poor co.; small house. Ida Benfey 27 pleased a large audience with readings from "A Tale of Two Cities." Barlow's Minstrels 28 pleased good houses. Herald Square Opera co. 3. Secret Service 9. Otis Skinner 10. What Happened to Jones 11. King of the Opium Ring 12. Blanche Walsh 17. Why Smith Left Home 18.

BRUNSWICK.—GRAND OPERA HOUSE (E. P. Wolffe, manager): Herald Square Opera co. Dec. 24-29 to good business in good productions of La Mascotte, Girofle-Girofla, Billee Taylor, Said Pasha, The Chimes of Normandy, and Olivette. The Spider and the Fly 1; large and pleased houses. The Three Musketeers 14. King of the Opium Ring 15. Barlow's Minstrels 16. Why Smith Left Home 21. A Young Wife 22. The Evil Eye 28.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Other People's Money Dec. 26; fair business; audience delighted. A Midnight Bell 27; light business; performance poor. When We Were Twenty-one 31; excellent performance; fair business. Secret Service 1. The Three Musketeers 10. When We Were Twenty-one (return) 12.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Barlow's Minstrels Dec. 25; good performance; good house. When We Were Twenty-one 28; Excellent performance; fair house. Other People's Money 5. Herald Square Opera co. 9. What Happened to Jones 14. The Man from Mexico 24.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Robson Theatre co. opened for a week Dec. 31-5 in A Southern Romance, The Inventor, A Bachelor's Dilemma, and Roanoke first part of week; fair houses. Other People's Money 7.

BAINBRIDGE.—OPERA HOUSE (J. I. Sibers, manager): Harry Ward's Minstrels Dec. 26; good performance; fair house. The Spider and the Fly 28; good performance; fair house. Herald Square Opera co. 28, 27.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevins, manager): Nathan Hale Dec. 26; excellent performance; fair house. When We Were Twenty-one 28; good performance; good business. Other People's Money 4. King of the Opium Ring 5.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Bowery After Dark Dec. 27; poor performance; business light. Secret Service 29. Hoyt's Comedy co. 31-5.

AUGUSTA.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Other People's Money Dec. 24; large and pleased audience. When We Were Twenty-one 7.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Barlow Brothers' Minstrels to a fair house Dec. 29; performance good. Herald Square Opera co. 2.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): What Happened to Jones Dec. 29; small and pleased house.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Brown's in Town Dec. 28.

ILLINOIS.

BELVIDERE.—BERTHICK'S OPERA HOUSE (W. H. Berthick, manager): The Thirst for Gold Dec. 9 to capacity. Kingsley and Russell co. opened for a week 31 in A Chip of a Boy to big business. Miss Topsy Turvy 7. What Happened to Jones 10. My Aunt's Nephew 19.——ITEMS: Charles McDowell, advance representative of the Hallo-Clark co., spent New Year's Day in this city with his parents. Harry Todd's co. were banqueted on Christmas eve by the stage employes and on 29 by Colonel M. Tierney.

MORRISON.—MILNE'S OPERA HOUSE (G. Milne, manager): Too Rich to Marry Dec. 26; fair house. Peck's Bad Boy 28; fair performance; small house.——AUDITORIUM (Lewis and Skelly, managers): Carter De Haven Comedy co. 31-2; good houses. Specialties by De Haven and Mat, who never fail to please; Burkhardt and Kelly, Rose De Haven, and Clarissa were good, and Mackin and Pierce were fair in their sketches. Fred Taber and Mrs. De Haven are also in the co.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): The Christian Dec. 26 delighted a crowded house. Andrew Robson and a good co. pleased a large house 29 in The Royal Box. Edward Harrigan in Old Lavender 31; poor performance and house. Morrison's Faust 4. Where Is Cobb 7. Zaza 8. Ernest Gamble Concert co. 9. Stetson's U. T. C. 10. The Man from Mexico 12. A Brass Monkey 15. Poverty Row 18.

DANVILLE.—WAGNER OPERA HOUSE (R. P. Taylor, manager): Marie Von Wegern co. in Tante Rommchen in America Dec. 25 was enjoyed by our German population. Chattanooga 29; fair business and co. Ferris Comedians 1-4. Frank Keenan 5. My Aunt's Nephew 7. Uncle Josh Spruceby 9. Devil's Auction 11. Morrison's Faust 12. Miss Topsy Turvy 16. Tennessee's Pardner 19. What Happened to Jones 21.

ROCK ISLAND.—HARPER'S THEATRE (Steve P. Miller, manager): Flora De Voss Stock co. Dec. 24-29 in A Fatal Mistake, Cuprice, A Little Detective, Louisiana, and Sapho; fair business. Murray Comedy co. 30 in Just Before Dawn pleased a large house. Poverty Row 6. Robert Downing 7. Arizona 9. Uncle Josh Spruceby 10. Devil's Auction 13. A Day and a Night 20.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): War on Women Dec. 26 disbanded before reaching Peoria. A Texas Steer 29; big house pleased. A Royal Box 30; big business; satisfactory performance.——AUDITORIUM (W. F. Munger, manager): Carpenter's Quo Vadis packed the house 30 and pleased.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Kelly's Kids Dec. 25; business and performance excellent. Andrew Robson, with fine support, gave The Royal Box 27 to large and appreciative audience. A Texas Steer 31 pleased good business. Morrison's Faust 7. Zaza 9. A Brass Monkey 14. Miss Hobbs 17.

KEWANEE.—McCUREE'S OPERA HOUSE (F. A. Cahow, manager): Murray Comedy co. Dec. 27-29 in A Fatal Card, A Soldier's Honor, and Just Before Dawn; good attendance; fair performances. Shore Acres 31; packed house; excellent performance. The World Against Her canceled. A Poor Relation 8. Fritz in New York 12.

PARIS.—SHOAFF'S OPERA HOUSE (T. A. G. Shoaff, manager): Morrison's Faust Dec. 26; large house; performance satisfactory. The Missouri Girl 29; fine house. Fred Raymond is clever as usual. Uncle Josh Spruceby 2. A Texas Steer 4. Chicago Glee Club 12. Two Merry Tramps 16. A Brass Monkey 18.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Edward Harrigan in Old Lavender Dec. 28; excellent performance; small house. A Hole in the Ground 1 pleased good audiences. Shore Acres 3. Martin's U. T. C. 4. Zaza 7.——GOLISEUM (L. J. Seybold, manager): A Wise Woman 28 canceled.

BEARDSTOWN.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. Dec. 25; excellent performance; good house. My Aunt's Nephew 30; crowded house; performance poor. Kidnapped in New York 1; performance good; house filled. German Stock co. 2. A Hindoo Hoodoo 4. Arizona 6.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Glaen, manager): Nashville Students Dec. 25 pleased a good house. A Bunch of Keys 29; fair attendance. A Texas Steer 2. Uncle Josh Spruceby 4. Where Is Cobb 9. Stetson's U. T. C. 11. Thomas Jefferson 12. The Man from Mexico 14.

ELGIN.—TEMPLE THEATRE (W. M. Sauvage, manager): A Bunch of Keys pleased S. R. O. Dec. 25. St. Plunkard 29; packed house. The Telephone Girl 30; packed house pleased. Where Is Cobb (return) 1. The Christian 2. Shore Acres 3. A Hindoo Hoodoo 6. Two Married Men 13. Thomas Jefferson 15.

GALESBURG.—AUDITORIUM (Cossitt and Foley, managers): The Christian Dec. 26 delighted a crowded house. Andrew Robson and a good co. pleased a large house 29 in The Royal Box. Edward Harrigan in Old Lavender 31; poor performance and house. Morrison's Faust 4. Where Is Cobb 7. Zaza 8. Ernest Gamble Concert co. 9. Stetson's U. T. C. 10. The Man from Mexico 12. A Brass Monkey 15. Poverty Row 18.

GALVA.—WAGNER OPERA HOUSE (R. P. Taylor, manager): Marie Von Wegern co. in Tante Rommchen in America Dec. 25 was enjoyed by our German population. Chattanooga 29; fair business and co. Ferris Comedians 1-4. Frank Keenan 5. My Aunt's Nephew 7. Uncle Josh Spruceby 9. Devil's Auction 11. Morrison's Faust 12. Miss Topsy Turvy 16. Tennessee's Pardner 19. What Happened to Jones 21.

ROCK ISLAND.—HARPER'S THEATRE (Steve P. Miller, manager): Flora De Voss Stock co. Dec. 24-29 in A Fatal Mistake, Cuprice, A Little Detective, Louisiana, and Sapho; fair business. Murray Comedy co. 30 in Just Before Dawn pleased a large house. Poverty Row 6. Robert Downing 7. Arizona 9. Uncle Josh Spruceby 10. Devil's Auction 13. A Day and a Night 20.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): War on Women Dec. 26 disbanded before reaching Peoria. A Texas Steer 29; big house pleased. A Royal Box 30; big business; satisfactory performance.——AUDITORIUM (W. F. Munger, manager): Carpenter's Quo Vadis packed the house 30 and pleased.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Kelly's Kids Dec. 25; business and performance excellent. Andrew Robson, with fine support, gave The Royal Box 27 to large and appreciative audience. A Texas Steer 31 pleased good business. Morrison's Faust 7. Zaza 9. A Brass Monkey 14. Miss Hobbs 17.

KEWANEE.—McCUREE'S OPERA HOUSE (F. A. Cahow, manager): Murray Comedy co. Dec. 27-29 in A Fatal Card, A Soldier's Honor, and Just Before Dawn; good attendance; fair performances. Shore Acres 31; packed house; excellent performance. The World Against Her canceled. A Poor Relation 8. Fritz in New York 12.

PARIS.—SHOAFF'S OPERA HOUSE (T. A. G. Shoaff, manager): Morrison's Faust Dec. 26; large house; performance satisfactory. The Missouri Girl 29; fine house. Fred Raymond is clever as usual. Uncle Josh Spruceby 2. A Texas Steer 4. Chicago Glee Club 12. Two Merry Tramps 16. A Brass Monkey 18.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Edward Harrigan in Old Lavender Dec. 28; excellent performance; small house. A Hole in the Ground 1 pleased good audiences. Shore Acres 3. Martin's U. T. C. 4. Zaza 7.——COLISEUM (L. J. Seybold, manager): A Wise Woman 28 canceled.

BEARDSTOWN.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. Dec. 25; excellent performance; good house. My Aunt's Nephew 30; crowded house; performance poor. Kidnapped in New York 1; performance good; house filled. German Stock co. 2. A Hindoo Hoodoo 4. Arizona 6.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Glaen, manager): Nashville Students Dec. 25 pleased a good house. A Bunch of Keys 29; fair attendance. A Texas Steer 2. Uncle Josh Spruceby 4. Where Is Cobb 9. Stetson's U. T. C. 11. Thomas Jefferson 12. The Man from Mexico 14.

ELGIN.—TEMPLE THEATRE (W. M. Sauvage, manager): A Bunch of Keys pleased S. R. O. Dec. 25. St. Plunkard 29; packed house. The Telephone Girl 30; packed house pleased. Where Is Cobb (return) 1. The Christian 2. Shore Acres 3. A Hindoo Hoodoo 6. Two Married Men 13. Thomas Jefferson 15.

GALVA.—OPERA HOUSE (Cossitt and Foley, managers): The Christian Dec. 26 delighted a crowded house. Andrew Robson and a good co. pleased a large house 29 in The Royal Box. Edward Harrigan in Old Lavender 31; poor performance and house. Morrison's Faust 4. Where Is Cobb 7. Zaza 8. Ernest Gamble Concert co. 9. Stetson's U. T. C. 10. The Man from Mexico 12. A Brass Monkey 15. Poverty Row 18.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Shore Acres 1 pleased large houses. City Sports 3.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Faust 1; large houses. A Texas Steer 14. Haverly's Minstrels 19.

CENTRALIA.—AUSTIN OPERA HOUSE (Edward Austin, manager): Imhoff Comedy co. Dec. 27-29 canceled. Stetson's U. T. C. 8.

WATTOON.—THEATRE (Charles Hogue, manager): Williams and Walker in Sons of Ham Dec. 29; good business; audience pleased.

MARENGO.—OPERA HOUSE (F. D. Patrick, manager): Martin's U. T. C. Dec. 26. S. R. O.; good performance.

OLD CITY.—OPERA HOUSE (John Retts, manager): A Jolly Affair Dec. 12; good business; pleased house. Little Trixie 17; good house; fair co.

SAVANNA.—EAGLE OPERA HOUSE (B. Pulford, manager): De Haven Comedy co. 10-12.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Dark.

INDIANA.

MARION.—THE GRAND (F. L. Kinneman, mgr.): Frank Keenan in A Poor Relation Dec. 26 was one of the successes of the season. Mr. Keenan in the beautiful character of Noah Vale was faultless. The support was admirable. Thomas Jefferson presented Rip Van Winkle to a large audience 28, scoring heavily in the name part. For Her Sake 29; large houses. The play has been retouched and strengthened materially. In the leads William T. Roberts and Olive Martin were excellent. Howard Dorset co. opened for a week 31 in A Wooing Hand; packed house; co. strong. The Burgomaster 7. Next Door 8. The Royal Box 11. Mistakes Will Happen 12. Tangled Relations 13. A Black Sheep 17. An American Gentleman 19.

FRANKFORT.—COLUMBIA THEATRE (C. J. Anghe, manager): Frank Keenan in A Poor Relation Dec. 27 delighted a large audience. Mistakes Will Happen 10. Next Door 15.——ITEM: Bert Wills of this city, and Guy Watson, of Kokomo, have purchased Countown 400. The new co. is now in rehearsal in Chicago, and will open at Michigan City 10. When the season closes Messrs. Wills and Watson will convert the Countown people into an Uncle Tom's Cabin tent show. J. J. Anghe is booking the tour and will lay out the U. T. C. route, traveling ahead during the Summer.

KOKOMO.—SIPE THEATRE (C. W. Sipe, manager): Thomas Jefferson in Rip Van Winkle Dec. 27 pleased a good audience. For Her Sake 1; performances good; good business. Next Door 9. An American Gentleman 11. Zaza 16. A Brass Monkey 19. Two Married Men 23. Nashville Students 29.——OPERA HOUSE (F. F. Henderson, manager): Henck's Metropolitan Players 24-29 in Fate, The Three Musketeers, In the Fog Co'mille, and vaudeville; good business and co. Mahara's Minstrels 7. In Pearl's co. 14. The Irish Pawnbrokers 21. Two Merry Tramps 28.

SOUTH BEND.—AUDITORIUM (Harry C. Somers, manager): Thomas Jefferson played Rip Van Winkle to large house Dec. 25, pleasing all. The Watch on the Rhine 26 drew well. Rose Melville in Sis Hopkins 28; big business; performance satisfactory. James A. Herne 3.——OLIVER OPERA HOUSE (Harry C. Sommers, manager): Modjeska presented Mary Stuart and King John 29 to capacity; supporting co., including Odette Tyler and R. D. MacLean is the best she has ever brought here. At the White House Tavern 1.

CRAWFORDSVILLE.—PUCKLEN OPERA HOUSE (D. Carpenter, manager): My Aunt's Nephew Dec. 25 pleased a good house. Old Arkansaw 28; good performance; topheavy house. William Collier in On the Quiet 29; excellent performance; good business. Tangled Relations 12. Arizona 17. The Wooing of Mrs. Tan Cott 19. Alvin Joslin 22.——ITEM: Wilson Melrose, of Old Arkansaw, was painfully injured during the intermission by the accidental discharge of a revolver, in the palm of his hand. A physician dressed the wound and Mr. Melrose finished his part in the play.

CRAWFORDSVILLE.—GRAND (T. J. Groves, manager): Rose Melville in Sis Hopkins Dec. 25, good houses; performances acceptable. Theodore Thomas and Chicago Orchestra 31; fair house; programme splendidly rendered. The Christian 1; full houses. The Royal Box 5. Himmelein's Imperial Stock co. 7-12. Zaza 14. Tim Murphy 16. The Man from Mexico

hearty welcome from a large audience Dec. 25. William Collier in On the Quiet made a big hit with a large audience 28. The Tyranny of Tears 2. City Sports 5.

ANDERSON. GRAND OPERA HOUSE (J. W. Cook, manager): Thomas Jefferson in Rip Van Winkle Dec. 29; good performance; big business. Finnigan's Ball 31; good performance; good business. For Her Sake 2; excellent performance; good business. A Young Wife 3. The Bargemaster 4.

BOONESBORO. ACADEMY OF MUSIC (Davidson Brothers, managers): Alexander and Cummings' U. T. C. Dec. 27; S. R. O.; poor performance. Old Arkansaw 31; good business; excellent performance. La Pearl's co. 15.

BRAZIL. CITY OPERA HOUSE (Cole and Wolverton, managers): Little Red Riding Hood (local) Dec. 29; good house; well received. A Jolly Affair 25; good co.; good business. Next Door 5. Nashville Students 11. Maloney's Wedding Day 16.

BRISTOL. OPERA HOUSE (Mace Tounsley, manager): The Dairy Farm Dec. 28; large house. Expert of Henizau 5.

CANNELTON. HARTER'S OPERA HOUSE (J. M. Harter, manager): Dark.

CRAWFORDSVILLE. MUSIC HALL (Mace Tounsley, manager): The Dairy Farm Dec. 28; large house. Expert of Henizau 5.

CRAWFORD CITY. VAN CLEVE THEATRE (W. L. Van Cleve, manager): Finnigan's Ball Dec. 28; S. R. O.; good performance. Charley's Aunt 3. Rip Van Winkle 5. John Griffith 14. Russell Conwell 16. Martin's U. T. C. 18.

EVANSVILLE. GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Rose Melville in Sis Hopkins to big house Dec. 26. William Collier in On the Quiet return 27; good and pleased audience. The Christian 28; large and enthusiastic house.

WASHINGTON. OPERA HOUSE (Burrell Brothers, managers): Mahara's Minstrels Dec. 26 canceled. The Eleventh Hour 29 pleased good audience. La Pearl's co. 1. For Her Sake 7. A Texas Steer 12. Tim Murphy 15.

COLUMBUS. GRUMP'S THEATRE (R. F. Gottschalk, manager): Elks' Minstrels performance Dec. 25 pleased S. R. O. My Aunt's Nephew to large and pleased audience 29. For Her Sake 3. A Texas Steer 11. A Romance of Coon Hollow 16.

CONNERSVILLE. WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Sons of Ham Dec. 25; big audiences; good performances. Rose Melville in Sis Hopkins 27; S. R. O.; audience pleased. The Dairy Farm 29 pleased good house.

CRAWFORDS. M. JIMSEY'S THEATRE (Guy McJimsey, manager): The Eleventh Hour to full house Dec. 28. The Christian 29; good business and performance. The Missouri Girl pleased good houses 1. The Royal Box 7.

DECATUR. McCULLOCH OPERA HOUSE (W. H. Leavitt, manager): Stetson's U. T. C. Dec. 28; top-heavy house. Vaudeville 29; fair business. La Pearl's co. 3.

FRANKLIN. NEW OPERA HOUSE (L. Zeppenfeld, manager): A Jolly Affair Dec. 27 pleased good house. Nashville Students 30. Where is Cobb 15. U. T. C. 24.

GREENCASTLE. PEOPLE'S THEATRE (W. M. Moss manager): La Pearl's co. 2; satisfactory performance; good house. Indiana University Glee and Mandolin Clubs 4. Fred Eming's 6. U. T. C. 7.

HAMMOND. GRAND OPERA HOUSE (W. P. Rooney, manager): A Jolly Affair Dec. 28; fine performance. S. R. O. La Pearl's co. 31. For Her Sake 4.

GARRETT. WAGNER'S OPERA HOUSE (J. William Wagner, manager): Fred Raymond in Old Arkansaw Dec. 27. S. R. O.; performance excellent. Maloney's Wedding Day 5. Finnigan's Ball 9.

HORIZON. OPERA HOUSE (Chas. F. Gaebler, manager): The Missouri Girl Dec. 31; top-heavy house; co. fair. La Pearl's co. 4. For Her Sake 8.

HUNTINGTON. HENRY'S OPERA HOUSE (J. C. Henry, manager): Old Arkansaw Dec. 26; large house pleased. A Poor Relation 4.

JEFFERSONVILLE. ANDRE'S THEATRE (P. W. Andre, manager): Brown from Boston Dec. 29; small house; poor performance. Next Door 1.

KNIGHTSTOWN. MUSIC HALL (Mace Tounsley, manager): The Dairy Farm Dec. 28; large house. Expert of Henizau 5.

LAFAYETTE. HARTER'S OPERA HOUSE (J. M. Harter, manager): Dark.

PORTLAND. AUDITORIUM (Andrews and Littell, managers): Revenge Dec. 24 28; poor business.

NEW CASTLE. ALCAZAR OPERA HOUSE (B. F. Elson, manager): Mahara's Minstrels 2.

HUNTINGTON. OPERA HOUSE (Harter Brothers, managers): Thomas Jefferson 2.

WALKERTON. CROXTON OPERA HOUSE (P. Croxton, manager): Maloney's Wedding Day 7.

WATSEKA. ROSSE'S OPERA HOUSE (J. W. Rosse, manager): Finnigan's Ball 3.

INDIAN TERRITORY.

ARDMORE. ELITE (Boone Williams, manager): Patter Stock co. Dec. 24 29 in The Unknown, Master and Man, The Black Spider, A Noble Outcast, The Fireman's Ward, and Dr. Jekyll and Mr. Hyde; poor houses; poor performances. Southern Stock co. 3 5. Gilhooley's Reception 9.

PURCELL. BROWN'S OPERA HOUSE (W. E. Brown, manager): Beach and Bowers' Minstrels Dec. 28; house packed; good performance.

IOWA.

DES MOINES. FOSTER'S OPERA HOUSE (William Foster, manager): A Midsummer Night's Dream presented by Kathryn Kidder, Louis James and very capable co. drew large houses Dec. 25; performances good. The Man from Mexico 29; good audience; performance satisfactory. The Heart of Maryland 1. Tim Murphy 2. Walker Whiteside 3, 4. GRAND OPERA HOUSE (William Foster, manager): Davy Crockett 24 29; good houses; fair performances. My Aunt's Nephew 31. Blue Jeans 4, 5. Trip to Chinatown 7. ITEMS: THEATRE (J. Ford and W. F. Elvey, managers): The Dalrymple Comedy co. 24 29; big houses; good performances. Nelson Stock co. 31 5 in Johnny Jackson, and The Wolves of New York.

DAVENPORT. BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Man from Mexico Dec. 25; good audiences; George C. Boniface, Jr., was excellent, entire cast good. Madame Modjeska, with strong supporting co., presented King John 26, liberal patronage. Mrs. Fiske in Becky Sharp 28, pleased capacity. War on Women 29; canceled. Chattanooga 30 pleased fair audience. Grace Hayward co. 31 5 opened with a good presentation of Friends. A Poor Relation 4. My Aunt's Nephew 6. Poverty Row 8. Miss Hobbs 9. The Little Minister 10. Josh Spruceby 11. Devil's Auction 12. Faust 13. What Happened to Jones 14. Tennessee's Pardner 20.

CLINTON. TRIANGLE THEATRE (Busby Brothers, managers): Tim Murphy entertained a good audience with A Bachelor's Romance Dec. 27; One Vadis 27; good business, play excellently mounted and managed. Harry Roberts, Marion Ford, and Misses Emerson and Keene carried off the honors. Henry Stanley replaced Willard Newell as Chilo and handled the part well. Murray Comedy co. 31 5 to good houses in The Fatal Card, A Soldier's Honor, Just Before Dawn, The Fate of Sinners, The Golden Giant Mine, and The King of Wall Street. Frank Keenan 2. The Little Minister 7. Robert Downing 9. Devil's Auction 10. Arizona 14. What Happened to Jones 16.

DUBUQUE. GRAND OPERA HOUSE (William T. Rock, manager): Blue Jeans Dec. 24; good house. One Vadis entertained good houses 25. Tim Murphy in A Bachelor's Romance to large and enthusiastic audience 27. Frank Keenan 1. The Man from Mexico 3. The Girl from Maxim's 11. Faust 14. Frank Daniels 16. Devil's Auction 21. Fritz in New York 22. Tennessee's Pardner 24. Sherlock Holmes 29. Field's Minstrels 30. COATES OPERA HOUSE: Dark. STOLT AUDITORIUM (Y. M. C. A., manager): Hiawatha Male Quartette 28 delighted large audience.

OTTUMWA. GRAND OPERA HOUSE (J. F. Jersey, manager): Shore Acres had its usual success Dec. 27. McCarthy's Mishaps drew a fair and pleased house 29. City Sports 1. Blue Jeans 2. A Woman in the Case 4. Robert Downing 5. Miss Hobbs 7. TURNER OPERA HOUSE: Where is Cobb to large house 25. ITEM: The Iowa Eisteddfod Association held its annual convention in the Grand Opera House 25, which was also Elmer Walker's date for Ottumwa, but Manager Jersey switched him over to the Turner Opera House.

SIOUX CITY. GRAND OPERA HOUSE (A. B. Reed, manager): Alvin Joslin Dec. 25; big houses. Charles Willard, as Uncle Alvin, was acceptable; co. fair. Louis James and Kathryn Kidder in A Midsummer Night's Dream to big house 29; beautiful production, excellent co. A Trip to Chinatown 29 pleased good houses. Mrs. Fiske 31. Tim Murphy 1. Walker Whiteside returns 2. The Heart of Maryland 3. A Merry Chase 5. Eugenie Blair 11. Blue Jeans 12. ITEM: Mrs. Fiske and her co. spent Sunday here.

BURLINGTON. GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Mrs. Fiske in Becky Sharp Dec. 27 to the finest audience of the season, both as to character and numbers. Mrs. Fiske was a thoroughly delightful Becky. It was a superb production throughout. One Vadis 28; good business; strong performance. Blue Jeans 29; good houses. City Sports 2; fair business. Robert Downing 4. Miss Hobbs 8. My Aunt's Nephew 9. Morrison's Faust 10. The Little Minister 11.

CEDAR RAPIDS. GRUNER'S OPERA HOUSE (John B. Henderson, manager): One Vadis thrilled a top-heavy house Dec 26; Mrs. Fiske in Becky Sharp to capacity 28; the star and co. were enthusiastically received. George C. Boniface, Jr., in The Man from Mexico 1; good audiences. My Aunt's Nephew 5. The Little Minister 8. Poverty Row 9. Frank Keenan 11. The Rounders 12.

COUNCIL BLUFFS. DOHANY THEATRE (Stevenson and Kennedy, managers): A Merry Chase Dec. 25; good business; good performance. Chas. Lister co. opened for a week 30 presenting A Hot Old Time to fair business. Mr. Lister's Modern Old Folks, Uncle Tom's Cabin, Killboil Stock co. 7 12. Blue Jeans 15. Whose Baby are You 20.

PORT DODGE. MIDLAND OPERA HOUSE (S. T. Meservey, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream Dec. 26; fair audience; scenery fine, but performance unsatisfactory. Tim Murphy in A Bachelor's Romance 31 delighted packed house. Chattanooga 8.

PORTSMOUTH. GRAND OPERA HOUSE (Lon Thoma, manager): McCarthy's Mishaps amused full house Dec. 28. A Woman in the Case 31; poor house; fair performance. Countown 400 4. Two Married Men 5. A Poor Relation 9.

QUINCY. MEMORY OPERA HOUSE (G. W. Needles and Co., managers): Andrews Opera co. in Carmen Dec. 29; good business and co. Where is Cobb 26; fair business and co. Two Married Men 4. Dalrymple Comedy co. 7 12. Robert Downing 16.

ROCKFORD. NEW THEATRE (William Harman, manager): Aunt Jerusha Dec. 25; good business; poor performance. Killboil Stock co. opened for a week 31 to good house in His Step Husband. Robert Downing 18.

SIOUX CITY. METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Monmouth Glee Club Dec. 25; fair business; satisfactory concert. Chattanooga 1. Tim Murphy 4 anniversary attractions.

SPIRIT LAKE. GRAND OPERA HOUSE (W. A. Sanford, manager): Walker Whiteside Dec. 28 in Heart and Sword; large and appreciative audience. A Merry Chase 7. Blue Jeans 11. Whose Baby Are You 18. Bert L. Conery 21.

STORM LAKE. OPERA HOUSE (Chamberlin, Harrington and Co., managers): Mahara Minstrels Dec. 28; fair business. One Vadis 29; large audience; satisfactory performance. Blue Jeans 1; good business. Robert Downing 5. Miss Hobbs 5.

SPRINGFIELD. MASONIC OPERA HOUSE (E. M. Fritz, manager): Where is Cobb Dec. 24; fair co.; small business. Shore Acres 28; sixth and best presentation in city; large receipts. Blue Jeans 3. A Woman in the Case 4. Robert Downing 10.

SUTHERLAND. BROWN'S OPERA HOUSE (C. F. Brown, manager): Shore Acres Dec. 24 pleased good audience. King Perkins co. opened for three nights 31 in The Buckeye; full house. Blue Jeans 9. Devil's Auction 19.

BOONE. ARIES OPERA HOUSE (Ben B. Wiley, manager): Killboil Stock co. to S. R. O. in our Step Husband, Life in Greater New York, The Mortgaged Slave, and Ten Nights in a Barroom Dec. 24 29.

NEWTON. LISTER'S OPERA HOUSE (A. Lister, manager): Countown 400 failed to please a small house Dec. 29. A Woman in the Case 1. Des Moines Dramatic co. 10.

OSCEOLA. WISNER OPERA HOUSE (John C. Crockett, manager): Tim Murphy in A Bachelor's Romance Dec. 29; full house; appreciative audience. Chattanooga 2. A Merry Chase 23.

STANTON. OPERA HOUSE (D. S. Eldridge, manager): O'Hooligan's Wedding Dec. 25; good house; poor performance. A Merry Chase 1. Ernest Sample Concert co. 2. Slayton Stock co. 5 7.

SUMMERSET. OPERA HOUSE (Jno C. Sperts, manager): Shore Acres Dec. 25; good performance; well filled house. Chattanooga 31. The Heart of Maryland 2. My Aunt's Nephew 3.

ALTON. VAN WELDEN'S OPERA HOUSE (L. Van Werden, manager): Ludette's Woman's Orchestra 2. Chattanooga 17. Slayton Stock co. 25 28.

ASHTON. UNION OPERA HOUSE (R. B. Rowley, manager): Ludette's Women's Orchestra Dec. 27; good business and performance. Countown 400 5.

CHARLES CITY. HILDRETH OPERA HOUSE (C. H. Shaw, manager): Chattanooga 5.

KANSAS.

TOPEKA. CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A Trip to Countown Dec. 29; well filled house; much laughter. Charles B. Hanford in Private John Allen 25; good and crowded evening houses; pleasing performance. Many of Mr. Hanford's old friends were curious to see how he succeeded in his new line, and the general opinion was that it was a great success. Elsie Van Braham deserves special mention; also John W. Eankson. Marie Brodnah (Mrs. Hanford) was also very strong. A Broken Heart drew a good house 26; a fair house 27. The play is somewhat weak, but the co. contained several good players. Esther Fujarte, who was featured, was very popular. Will S. Rising furnished considerable amusement, and Elizabeth Marmonte seemed capable of filling a better part. The Prisoner of Zenda 29 had a well filled house at matinee and S. R. O. in the evening. This was the best performance of the week. Vaughn Glaser, as Rudolph, showed great strength. W. M. Wadsworth, a Topeka boy, was a great favorite. Charlotte Tittell, Charles C. Brandt, W. L. Buchanan, and Helen Strickland acted their roles with great credit. Leon Herrmann 9 Walker Whiteside 10 My Friend from India 11. O'Hooligan's Wedding 12. Wilbur Curwin Opera co. 14 15. At the White Horse Tavern 21.

THOMAS R. BYATT.

LEAVENWORTH. GRAND OPERA HOUSE (T. Stiles, manager): Robert Downing in Richard the Lion Hearted gave a first-class performance to fair house Dec. 30. Alberta Converse deserves special mention. CRAWFORD THEATRE (M. J. Cunningham, manager): The Prisoner of Zenda 27, excellent performance; good house. Vaughn Glaser, Charles Brandt, and Helen Strickland were capital. Two Married Men 27, fair performances; fair business. Tennessee's Pardner pleased good house 30. Eugenie Blair 4. The Fast Mail 6.

WICHITA. CRAWFORD THEATRE (E. L. Martling, manager): Two Married Men Dec. 25; S. R. O.; audience pleased. Benedict's One Vadis 26; large house. Frederick Lieben, George Marion, and Hattie Laurent divide honors. Ten Nights in a Barroom 29; good business. The Prisoner of Zenda 1. Mrs. Fiske 5. FOLLER OPERA HOUSE (Colonel H. G. Foller, manager): Dark. ITEMS: F. M. Brunnnage, of Two Married Men, a former resident of Wichita, visited friends here. Mrs. Fiske's paper is the subject of much favorable comment, and the poster fiends have it all spotted.

SALINA. OPERA HOUSE (W. P. Pierce, manager): Murphy's Masqueraders Dec. 17 canceled. Two Married Women 18 pleased a good house. Charles B. Hanford in Private John Allen 21 delighted a small house. Tennessee's Pardner 27 pleased a fine house. Scandinavian Quartette 2. A Stranger in New York 8. Prince Romiro 12. Andrews Opera co. 18. Byron W. King, lecture, 21. A Milk White Flag 22.

HUTCHINSON. SHAW THEATRE (Will S. Thompson, manager): One Vadis Dec. 27; good business; satisfactory performance. A Stranger in New York 28; crowded house; audience pleased. Robert Downing in Richard the Lion Hearted 29; splendid business, excellent attraction. The Prisoner of Zenda 2. The Christian 5. HUTCHINSON OPERA HOUSE (W. A. Lee, manager): Dark.

STORMONT. THEATRE (F. S. Brigham, manager): A Trip to Countown Dec. 25; good entertainment; large house. The Prisoner of Zenda 26; good performance; fair house. Robert Downing in Richard the Lion Hearted to large and pleased audience 31. Two Married Men 1. Miss Hobbs 2. Ludette's Woman's Orchestra 3. A Lady of Quality 5.

NEWTON. NEW GADSDEN OPERA HOUSE (Conrad and Jackson, managers): Benedict's One Vadis pleased a good house Dec. 25. Robert Downing in Richard the Lion Hearted was well received by a good house 28. The Prisoner of Zenda 3. My Friend from India 9. The Girl from Chili 16.

FORT SCOTT. DAVIDSON THEATRE (Harry C. Emich, manager): A Hindoo Hoodoo Dec. 29; small house; first-class performance. A Brass Monkey to A Milk White Flag 12. Edwin Rostelle 14. Si Plunkard 18. Way Smith Left Home 21. Expert of Montana 24.

ARKANSAS CITY. FIFTH AVENUE OPERA HOUSE (A. Gipson, manager): Two Married Women Dec 25; good house; audience pleased. Robert Downing and a capable co. gave an excellent performance of Richard the Lion Hearted 27; good business. Benedict's One Vadis 29; small house.

PITTSBURG. OPERA HOUSE (W. W. Bell, manager): The Westons Dec. 26 28 in The Gypsy, The Man in Black, and Her Bitter Atonement; fair houses. A Hindoo Hoodoo 28; good house; co. excellent. Andrews Opera co. 1. Tennessee's Pardner 3. The Telephone Girl 4.

WINFIELD. GRAND OPERA HOUSE (T. B. Myers, manager): The Knowles, hypnotists, opened for three nights Dec. 27; owing to poor business the rest of engagement was canceled. One Vadis 2. Side Tracked 3.

EUREKA. WHITLEY OPERA HOUSE (H. C. Whitley, manager): Robert Downing in Richard the Lion Hearted Dec. 26; fine performance; small house. A Stranger in New York 29; fair performance; small house.

HOLTON. HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Scandinavian Quartette Dec. 25; good house and performance. Redmond Dramatic co. 15. A Wise Member 22.

ABILENE. SEELYE THEATRE (A. B. Seelye, manager): Tennessee's Pardner played good audience Dec 28. Lon Bertmann 7. Burns-Emmet co. 10. Redmond co. 14. McCarthy's Mishaps 18.

GREAT BEND. WINER'S OPERA HOUSE (J. F. Lewis, manager): Dark.

INDEPENDENCE. AUDITORIUM (B. Rhodes, manager): Andrews Opera co. The Fast Mail 12.

ATCHISON. NEW OPERA HOUSE (E. A. Rose, manager): Hans Hanson 10.

CHANUTE. WILLIAMS OPERA HOUSE (G. W. Williams, manager): Tennessee's Pardner 4.

KENTUCKY.

LEXINGTON. OPERA HOUSE (Charles Scott, manager): Minstrels Dec. 29; top-heavy house; ordinary performance. Hobden Comedy co. opened 31 for a week to capacity of house. Virginia of Virginia, Knobs o' Tennessee, and Nobody's Claim first half of week. ITEMS: Manager Scott returned 31 from a booking trip to New York. Manager Harry Fairbirth, of the Cincinnati Grand, was here recently to buy a pair of carriage horses.

OWENSBORO. NEW TEMPLE THEATRE (Pedley and Burch, managers): Morrison's Faust Dec. 28; fair house; co. good. The Christian 31; excellent performance; fine house. John Dementie lectured 2; packed house. Howard Bennett co. 7 12. A Texas Steer 15.

WASHBURN. WASHINGTON OPERA HOUSE (J. D. Dye, manager): International operatic co. Dec. 31 pleased fair house. Sun's Minstrels 7. Clay Clement 10.

BRADFORD. CAPITAL THEATRE (J. R. and A. D. Elliston, managers): Sherlock Holmes Dec. 26; International Operatic co. 1. A Black Sheep 7. A Governor of Coon Hollow 11. Clay Clement 12.

ASHLAND. NEW ASHLAND THEATRE (Bryan and Martin, managers): A Romance of Coon Hollow 2. Wilbur Mack co. 3 5. Chicago Stock co. 7 12. A Texas Steer 25.

SOMERSET. GEM OPERA HOUSE (J. M. Thatcher, manager): Dark.

LOUISIANA.

SHREVEPORT. GRAND OPERA HOUSE (Dave H. Davis, manager): Branning Dramatic co. Dec. 27 29 in The Secret Enemy, Hazel Kirke, Friends, A Social Highwayman, Lights and Shadows, Under the City Lamps, Just Before Dawn, The Ironmaster, and A Soldier's Sweetheart; good houses, plays fairly well received. Rusco and Holland's Minstrels 31. Side Tracked 1. Theodora 2. Hogan's Alley 5. Vanity Fair 6. Barbara Frietchie 11.

LAKE CHARLES. OPERA HOUSE (Riddick and Toomer, managers): Field's Minstrels to good business Dec. 29; performance pleasing. A Young Wife 30 to a large and enthusiastic audience.

SONORE. OPERA HOUSE (J. Sugar, manager): Rusco and Holland's Minstrels Dec. 29; good business, performance fair.

MAINE.

BANGOR. OPERA HOUSE (F. A. Owen, manager): Alma Chester co. closed a successful week Dec. 29, having presented to large and appreciative audiences Headman Blind, The Diamond Breaker, The English Rose, Her Husband's Sin, The Lady of Lyons, Beacon Lights, East Lynne, Hermione, or, The Cross of Gold, and Little Lord Fauntleroy; co. good. Alma Chester, Fanny Garland, Will J. Kennedy, Charles Sanders, Little Joey Sanders, and Annie La Pell especially so. Prince Pro Tem opened for two nights 31 and disappointed a large audience, closing to light business. Lost River 18, 19.

BOOTHBAY. FARWELL OPERA HOUSE (R. H. Crockett, manager): Prince Pro Tem Dec. 28 29; fair business; good performances. Jere McAuliffe co. 31 5 opened to S. R. O.; first-class performance. Repertoire: The Fire Patrol, In the Heart of the Storm, The Electrician, All for Gold, The Man-o'-War's Man, The Fugitive, Camille, The Romance of an Actress and Southern Chimes. The Man from Mexico 8. Chapman Concert co. 24. Kennedy Players 28 2. ITEM: Manager Crockett went to Bath 26 and attached box-office receipts of Hi Henry's Minstrels, claiming damages for breach of contract. The matter was settled.

PORTLAND. THEATRE (E. E. Rounds, manager): Harcourt Comedy co. Dec. 31 5, presenting Escaped from the Law, Leah the Forsaken, Sapho, The Gypsy Queen, The Pay Train, Master and Man, and O'Day the Alderman to good attendance. Kennedy Players 7 12. JEFFERSON THEATRE (John and Grant, managers): The Man from Mexico 4, 5. Waite's Comedy co. 7 12.

LEWISTON. MUSIC HALL (Charles Horbury, manager): Elroy Stock co. opened for a week's engagement Dec. 31 to big business. Repertoire: A Tramp's Daughter, Hans Hanson, The Siege of Pekin, A Spring Chicken, The Ups and Downs of Life, Ten Nights in a Bar Room, Love and Money, and She Stoops to Conquer; excellent co. and specialties.

BIDDEFORD. OPERA HOUSE (David Owen, resident manager): Kennedy Players opened Dec. 31 for a week in The Fugitive, followed by Faust, Rip Van Winkle, The Midnight Express, Sapho, Tom Sawyer, Tracked Down, and In the Shadow of the Law, pleasing fair audiences. The Man from Mexico 10.

BATH. COLUMBIA OPERA HOUSE (Oliver Moses, manager): Prince Pro Tem Dec. 27, fair house, good performance.

MARYLAND

CUMBERLAND. ACADEMY OF MUSIC (Mellinger Brothers, managers): Daniel E. Ryan co. Dec. 31 5 opened in The Three Musketeers and played to packed houses. O'Brien the Contractor, A Midnight Marriage, and Ingomar, other plays advertised; In Honor Bound, The Galley Slave, The Fatal Wedding, The Lady of Lyons, His Love and His Wife, Mr. Ryan, supported by Laura Alberta, made a big hit here. The Evil Eye 9. Al. Reeves' co. 10, 11. The Highwayman 14. Dewey Extravaganza co. 19.

HAGERSTOWN. OPERA HOUSE (J. Boyd Dexter, manager): Why Smith Left Home Dec. 28, fair house, excellent performance. The Three Musketeers 1; good houses and performances. The Real Widow Brown 9. One Vadis 14. Step by Step 17.

CAMBRIDGE. AUDITORIUM (Mace and Nathan, managers): The Real Widow Brown co. 1; performance good; good house. Benedict's One Vadis 11.

FREDERICK. CITY OPERA HOUSE (F. T. Rhodes, manager): Step By Step 1; good business; audience pleased. Selby Stock co. 7 12.

MASSACHUSETTS.

NEW BEDFORD. THEATRE (William B. Cross, manager): Katherine Kober closed a successful week's engagement Dec. 29. Rowe-King co., headed by Grace Hamilton, 31 and 2 5, good business. Repertoire: The Moonshiner's Daughter, The Mystery of Fernley Manor, Liberty and Love, A Free Born American, Leah the Forsaken, One Vadis, and East Lynne. Specialties by the Lorraines, Frank I. Frayne, Miss Goldie, Baby Helen, Harry King, and Zetta Jewel. Stetson's U. T. C. co. drew large audiences 1. Bennett Moulton co. 7 9. Repertoire advertised for first week: The Lost Paradise, Wicked London, The Pride of Kerry, or, The Mother, Shadows of a Great City, Darkest Russia, The Yellow Peril, A Daughter of the South, A Son of Monte Cristo, The Bosom Friend of Bowser, Sapho, and A Struggle for Life. Specialties by Raymon Moore, the Pattons, Reed's moving pictures, Master Martine, and the Godmans. ITEM: Sheedy's New Theatre vaudeville, will be opened about 14.

NORTH ADAMS. RICHMOND THEATRE (G. E. Sanderson, manager): Hi Henry's Minstrels 1; big business; good performance. Self and Lady 3. The Power Behind the Throne 4. The Prisoner of Zenda 7. The Sorrows of Satan 8. Mistress Nell 10. GOLUMBIA THEATRE (James A. Reagan, manager): Uncle Josh Spruceby pleased good audience 3. Cullhane, Chace and Weston's Minstrels 5. WILSON THEATRE (Thomas Hanley, manager): Moulin Rouge co. 1 2; up-to-date burlesque; fair business. ITEMS: Crawford's Claims will be put on during the coming week by the Father Mathew Dramatic Club. The Richmond Theatre orchestra furnished music at the Charley Ball Dec. 31, and will play for the K. of C. ball, February 5. Mrs. Harry C. Browne has returned from a week's visit with her husband, who is with A Hot Old Time co.

O'LD ORCHARD. ACADEMY OF MUSIC (William J. Wiley, manager): Stetson's U. T. C. Dec. 28, 29; good business. E. A. Phelan's Stock co. started a six day stay 31 with a performance of The Eustgin; business large. A Southern Romance, Led Astray, The Creole, Lady Audley's Secret, The Fatal Card, Held by the Enemy, In Sight of St. Paul, Too Much Johnson, and The Great Randolph Mystery forms the repertoire. The co. is strong, the scenery good, and the plays are the best offered by any popular price co. that comes here. Specialties are given by Lester and Kellett, Mabell Estelle, La Mont Children, and Brindamour, a clever magician. Way Down East 7 9. Dumond Brothers Minstrels 10. The Honest Blacksmith 11. The King of the Cattle Ring 12.

PITTSFIELD. CUMINGS' THEATRE (Edgar Lauvon, manager): Harcourt Comedy co. Dec. 24 29, fair business. Repertoire: The Prisoner of Andersonville, Blow for Blow, Master and Man, A Dangerous Woman, Escaped from the Law, The Pay Train, and O'Day, the Alderman. A Runaway Girl pleased a large audience 31. Arthur Dunn, Clara Bell Jerome, and John B. Park did especially good work. Self and Lady 1 5. WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Maurice Paxton co. 24 29 did fair business and pleased. Repertoire: The Minister's Son, Royal Rags, A Wasted Life, Peaceful Valley, The Inside Track, The Outlaw, Fellow Just Before Dawn, and A Texas Cowboy. Rose King co. 7 12.

LYNN. THEATRE (Dodge and Harrison, managers): Waite's Comedy co. closed engagement with a smoot week to fine co. in which Marie Lavenu was heard to advantage. Katherine Kober co. 31 5 opened to good business, as before co., plays well staged. Repertoire: Maxine Sais, One Vadis, A Heroine in Rags, The prisoner of Zenda, and Fanchon the Cricket. Francis [illegible] 7 12. WATSON'S OPERA HOUSE [illegible] resident manager. [illegible] Dec. 27 29 to [illegible] The Game, keeping [illegible] on the Straits of [illegible]

LOWELL [illegible] Day Brothers and Hatfield [illegible] Dec. 31 5 to good business. Opened the 31 to S. R. O. Repertoire: [illegible] The Fatal Card, Pretty Peggy, and Soldier's [illegible]

brated case. The Great I Am, Dr. Bill, and The Kidnappers. Grace Payton Comedy co. 7 12. MUSIC HALL (W. H. Emery, manager): Watson's Burlesquers 31 2, good business. Mr. Corey's Isle 3 5. The Ladder of Life 6 8.

LAWRENCE. OPERA HOUSE (A. E. Grant, manager): Lillian Swinnerton opened 31 for 4 week to good business; co. and performance satisfactory. Repertoire: An American Princess, My Friend from India, The Girl I Left Behind Me, The Sunshine of Lower Locke, Forty-nine, The Maid of the Mill, Poverty Corners, and Little Lord Fauntleroy. Corey's Isle 7. The House that Jack Built 8. Lost River 9, 10. Martin's U. T. C. 11, 12. Hampton's co. 14-19.

SPRINGFIELD. GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): West's Minstrels to big audience 25; excellent performance. Because She Loved Him so 28. Self and Lady 28. A Runaway Girl was also presented 29. The Honest Blacksmith 31 1, good business 1. U. T. C. 4, 5. Vaudeville Club Minstrels (local) 7. James O'Neill 8, 9. Stuart Robson 10. The Prisoner of Zenda 16. Kolsey Shannon 17.

BROCKTON. CITY THEATRE (W. R. Cross, manager): Bennett Moulton co. did fair business first week of engagement Dec 24 29. Repertoire: The Lost Paradise, A Daughter of the South, Wicked London, The Mother, Saphe, The Son of Monte Cristo, Shadows of a Great City, The Bosom Friend of Bowser, Darkest Russia, and The Yellow Peril. ITEM: Mrs. Elmer L. Moulton visited her husband in this city 31.

HOLYOKE. OPERA HOUSE (E. L. Porter, manager): Cullhane, Chace and Weston's Minstrels Dec. 28; satisfactory business and performances. A Runaway Time 1; large audiences. Mildred Holland 5, 6. U. T. C. 8. The Sorrows of Satan 9. EMPIRE (F. F. Murray, manager): Uncle Josh Spruceby 27 29; large business. Martin's U. T. C. The Ladder of Life 10 12.

WORCESTER. THEATRE (Charles C. Collin, resident manager): A Runaway Girl, with Arthur Dunn, did an excellent business 1. Good sized crowds renewed their youth by visiting Humpty Dumpty 2, 3. The Honest Blacksmith 12. LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Great White Diamond to capacity 31 5. The Gamekeeper 7 12.

CHELSEA. ACADEMY OF MUSIC (James E. Field, manager): The benefit for the family of the late Joseph Orr I was a great success; house crowded, excellent vaudeville bill. ITEM: Manager Field will leave for New York 7 to arrange for bookings, he having canceled the contracts made by the old management.

SALEM. MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Harcourt Comedy co. in The Prisoner of Andersonville, Blow for Blow, The Gypsy Queen, Master and Man, O'Day the Alderman, Saphe, Beacon Lights, Knobs o' Tennessee, Escaped from the Law, and The Pay Train 7 12. Phelan Stock co. 21 26.

GLOUCESTER. UNION HALL THEATRE (Lothrop and Tolman, managers): Rowe King co. Dec. 24 29; large business; co. good. King Jollity Co. (local) 31; good houses. Monte Cristo 3 canceled. Oriental Burlesquers 4. Lost River 7. Cook Church co. 14 19. Carpenter 21 26.

PITTSFIELD. ACADEMY OF MUSIC (Maurice E. Callahan, manager): The Sorrows of Satan Dec. 31. Uncle Josh Spruceby 1. Self and Lady 4. The Prisoner of Zenda 5. BURBANK CASINO (C. Archie Burbank, manager): Moulin Rouge co. 31.

SOUTHBRIDGE. ACADEMY OF MUSIC (William H. Todd, manager): Corse Paxton's Stock co. opened a prosperous week Dec. 31. Self and Lady 9. Herbert Kelcey and Effie Shannon 12. Stuart Robson 16. Burton Holmes 21 and 28.

TURNER'S FALLS. GILLE OPERA HOUSE (Fred Gille, manager): The Village Parson Dec. 27; excellent performance; S. R. O. Uncle Josh Spruceby 7. The Prisoner of Zenda 12.

ORANGE. PUTNAM OPERA HOUSE (W. J. Cook, manager): Uncle Josh Spruceby 8. The Sunshine of Paradise Alley 21. Cullhane, Chace and Weston's Minstrels 30.

QUINCY. MUSIC HALL (D. King, manager): Stetson's U. T. C. Dec. 29; good performance; fair house. Carpenter, hypnotist, 27 29; successful engagement. Uncle Josh Spruceby 16.

WALTHAM. PARK THEATRE (W. R. Hill, manager): The Gamekeeper 4. King of the Cattle Ring 8. The Gems 14 19.

GREAT BARRINGTON. TOWN HALL (Maurice E. Callahan, manager): Uncle Josh Spruceby 2 pleased good business.

GARDNER. MUSIC HALL (F. P. Edgell, manager): Hi Henry's Minstrels Dec. 29; good houses; performances first-class.

WALDEN. AUDITORIUM (George D. Campbell, manager): The Man from Mexico Dec. 26; fair business; co. well received.

HAVERHILL. ACADEMY OF MUSIC (J. F. West, manager): Frankie Carpenter co. closed a week of excellent business Dec. 29. King Dramatic co. 31 5.

HOLYOKE. OPERA HOUSE (L. Drayton Bates, manager): Dark.

MILFORD. MUSIC HALL (H. E. Morgan, manager): Martin's U. T. C. Dec. 22.

MICHIGAN.

GRAND RAPIDS. POWERS' (O. Stair, manager): The Tyranny of Tears Dec. 29 drew well. At the White Horse Tavern 31; fair business. Sherlock Holmes 1. William Collier 7. GRAND (O. Stair, manager): With many new faces in her co. and with some changes in the play for the better, Rose Melville commenced a week's engagement with Sis Hopkins 30. Nearly the entire week is sold out, although extra matinees have been announced. The clever characterization of Sis by Miss Melville seems to grow in favor here. The Limited Mail 6 9. ITEM: Burton Holmes lectured at the Auditorium 27 before a large audience.

MUSKEGON. OPERA HOUSE (Ray N. Mc

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OPERA HOUSE (Julius Steinberg, manager): Dark. CITY OPERA HOUSE (John Wilhelm, manager): Dark.

PIQUA. STONE OPERA HOUSE (H. A. Stone, manager): At the White House Tavern 26; good performance; packed house. Courting at Green's 3.

HILLSDALE. UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Mahoney's Wedding Day 4. A Bunch of Keys 11. Finnigan's Ball 22.

COLD WATER. TIBBITS OPERA HOUSE (John T. Jackson, manager): What Happened to Jones 4. Oxford Music Club 9.

MINNESOTA.

STILLWATER. GRAND OPERA HOUSE (F. W. Durant, manager): The Sorrows of Satan Dec. 24; fair business. A Day and a Night 29; crowded house. Gaskell Stock co. 31-5. — ITEM: Tom Martin left A Day and a Night here. His place was acceptably filled by Stage-Manager W. F. Ryan.

WINONA. OPERA HOUSE (O. T. Burlingame, manager): Tim Murphy in A Bachelor's Romance pleased good business Dec. 24. Hello, Bill 25; large and pleased audience. Zaza 28. Alvin Joslin 31. Frank Daniels 15.

NORTHFIELD. WARE AUDITORIUM (A. K. Ware, manager): Alvin Joslin Dec. 27; good performance. Quaker Male Quartette 16. Bob and Eva McGinley 25, 26. That Man 31.

CROOKSTON. GRAND OPERA HOUSE (Kirsch Brothers, managers): Fabio Romani Dec. 26; fair house and co. The Sorrows of Satan 31. Hello, Bill 10. Brown's in Town 23.

PERHAM FALLS. LYCEUM THEATRE (W. R. Smith, manager): Fabio Romani 1. Hello, Bill 4. Eiler's U. T. C. 7. Brown's in Town 25. Harry Corson Clarke 31.

FAIRMONT. OPERA HOUSE (Ward and Arthur, managers): A Day and a Night Dec. 28; good house; poor performance. Alvin Joslin 2.

BLAKE. NEW OPERA HOUSE (Crosby and Markhus, managers): Eiler's U. T. C. to crowded house Dec. 29; good co.

ST. PETER. OPERA HOUSE (H. J. Ludeke, Jr., manager): Alvin Joslin Dec. 29; fair performance; fair house.

AUSTIN. OPERA HOUSE (Schlender and Co., managers): A Woman in the Case 16.

ALBERT LEA. OPERA HOUSE (W. F. Gage, manager): Alvin Joslin 1.

MISSISSIPPI.

MERIDIAN. GRAND OPERA HOUSE (L. Rothenberg, manager): Myrkle and Harder co. opened for a week Dec. 24 in A Prince of Patches, Knobs o' Tennessee, Jumpers of a Great City, For Congress, Looking for Trouble, A Runaway Wife, The Defaulter, For His Sister's Sake, and The Heiress of Arleigh; good business and performance. Branning Dramatic co. 7-12. Other People's Money 16. The Old Homestead 19.

WOOMB CITY. NEW OPERA HOUSE (C. W. Crabbe, manager): Phil and Nettie Peters co. Dec. 24-26 in A Booming Town, Mugg's Landing, Wanted, A Papa, and Vaudeville; good business; performance good. Field's Minstrels 11. Myrkle and Harder co. 17-19.

STUPLO. OPERA HOUSE (Dennis Fulton, manager): McFee's Matrimonial Bureau Dec. 20 pleased a good house. Paul D. Porter 25 to large audience in The Dying Alchemist and The Bells; productions good. Chattanooga 5.

VICKSBURG. WALNUT STREET THEATRE (Thomas M. Searles, manager): Rusco and Holland's Minstrels Dec. 28; good house; co. fair. Branning Dramatic co. 31-5. Black Patti Troubadours 4. A Young Wife 8.

YAZOO CITY. CITIZENS' OPERA HOUSE (John Lear, manager): Bread Upon the Waters (local) pleased a good house Dec. 25. Peters Comedy co. 31-5.

COLUMBUS. O'NEILL THEATRE (William P. Mahon, manager): Myrkle and Harder co. 7-9. The Murphy 14.

MISSOURI.

JOPLIN. CLUE THEATRE (Mrs. George B. Nichols, lessee; W. L. Holbomquist, manager): The Prisoner of Zenda Dec. 25, 26; good house; co. excellent. A Hindoo Hoodoo 25; good business and co. Gertrude Coghlan in Vanity Fair 28. Andrews Opera co. in La Mascotte 27-30; good house and co. Griffith, hypnotist, 28; good performances and business. A Hindoo Hoodoo (return) 1. Tennessee's Pardner 2. The Telephone Girl 3. Quo Vadis 4. Faust 5. A Brass Monkey 6.

WARRENSBURG. MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Charles B. Hanford with an excellent co. gave a fine performance of Private John Allen to good business Dec. 21. Walter Montague, of last Summer's Perth Springs Stock co., was cordially welcomed. Si Plunkard 10. Edwin Rostelle 11. — ITEM: A new drop of handsome design was used at the Magnolia for the first time 21.

MARSHALL. OPERA HOUSE (Striker and Patterson, managers): Robert Sherman co. Dec. 24-29 to fair houses in My Friend from Arkansas, The American Heiress, Sapho, The Irish Widow, Brother Against Brother, and A Soldier's Honor. A Romance of Elmdale Farm 1. Morrison's Faust 11. Himmelein's Imperial Stock co. 14-19.

SEDALIA. — HEGARTY'S OPERA HOUSE (P. Halloran, manager): Redmond Dramatic co. Dec. 24-29 in My Friend from Kokomo, Escaped from Sing Sing, The Sailor, and Fanchon the Cricket pleased large audiences; receipts $600. Two Merry Tramps 1; Specialties first-class; receipts $330. Robert Downing 2. Si Plunkard 5.

HANNIBAL. PARK THEATRE (J. B. Price, manager): Chase-Lister co. Dec. 24-29 pleasing good business in For Love of a Girl, The Smugglers, Mystic Mountain, Young Mrs. Winthrop, Monte Cristo, and Uncle Josh. Quo Vadis 3. Miss Hobbs 4. Fulgora's Stars 5. Two Married Men 11. A Poor Relation 15.

NEVADA. HOWELL'S OPERA HOUSE (F. H. Stettmund, manager): Weston's Repertoire co. Dec. 27-29; poor performances; small houses. Wilbur Kerwin Opera co. 4. Morrison's Faust 9. A Brass Monkey 11. Si Plunkard 14. — ITEM: The Wilbur-Kerwin Opera co. will be reorganized here.

MACON. BLEE'S THEATRE (H. E. Logan, manager): Andrews Opera co. in Martha Dec. 26; good performance; fair house. Where is Cobb 28; good performance and house. A Romance of Elmdale Farm 29; poor performance and house. Himmelein's Imperial Stock co. 31-5. Morrison's Faust 12.

CARROLLTON. WILCOXSON OPERA HOUSE (H. E. and H. J. Wilcoxson, managers): A Romance of Elmdale Farm Dec. 25; top-heavy house; performance unnaturish. Two Merry Tramps 31. Charles B. Hanford 2. Robert Downing 11. Kidnapped in New York 16.

FULTON. GRAND OPERA HOUSE (Bolton and Randolph managers): Si Plunkard 1 pleased very good business. Two Merry Tramps 3. A Trip to the Circus 15. Morrison's Faust 17.

WEBB CITY. — BLAKE THEATRE (R. E. Blake, manager): Andrews Opera co. Dec. 28; good co.; large house. Eugene Blair in A Lady of Quality 30 pleased large audience.

FAYETTE. OPERA HOUSE (Lee Holladay, manager): Porter J. White in Faust Dec. 2, pleased large audience; receipts $330. A Romance of Elmdale Farm 31. Si Plunkard 7. A Trip to the Circus 18.

POPLAR BLUFF. FRATERNAL OPERA HOUSE (J. V. Porter, manager): A Breezy Time Dec. 25; good audiences; performances fair.

LOUISIANA. PARKS' OPERA HOUSE (E. A. Parks, manager): Si Plunkard 2. Edwin Rostell 4-6. Two Married Men 12.

QUINCY. — MINCK'S OPERA HOUSE (L. J. Minor, manager): Leon Herrmann 14.

MONTANA.

BUTTE. GRAND OPERA HOUSE (Dick P. Sutton, manager): Frank Daniels in The Ameer Dec. 25-28; crowded houses. Mr. Daniels appeared on the stage in first act only, sitting in front for the last two acts. He claimed that the dressing-room was too cold. Leon Herrmann pleased large audiences 27-29. Brown's in Town opened 30 to S. R. O. for three nights. Knobs o' Tennessee 2, 3. The Sorrows of Satan 4-6. The Bowery After Dark 9-12. A Spring Chicken 18-20. — SUTTON'S NEW THEATRE (Dick P. Sutton, manager): The Waifs of New York 30-5 opened to S. R. O. That Man 6-12.

HELENA. MING'S OPERA HOUSE (E. T. Wilson, manager): Frank Daniels in The Ameer Dec. 27; S. R. O.; receipts $800, performance excellent. Brown's in Town 3. The Sorrows of Satan 4, 5. Knobs o' Tennessee 7. Harry Corson Clarke 12. That Man 14. A Tale of Two Cities 16. The Belle of New York 23.

GREAT FALLS. GRAND OPERA HOUSE (Park and Peary, managers): McPhee's co. Dec. 28, 29; light business. That Man 3. Brown's in Town 4. Harry Corson Clarke 11.

MISSOULA. UNION OPERA HOUSE (John Maguire, manager): Brown's in Town Dec. 29; delightful entertainment; small house. Knobs o' Tennessee 5.

VIRGINIA. — THEATRE MARGARET (H. F. Collins, manager): Frank Daniels and an excellent co. in The Ameer Dec. 27 to a $900 house.

NEBRASKA.

LINCOLN. THE OLIVER (Crawford and Zehrung, managers): Walker Whiteside in Heart and Sword Dec. 25; good attendance; play pronounced a pleasing romance, but lacking strength. Murray and Mack in Shooting the Chutes 26; top-heavy house; audience entertained. The Man from Mexico 28; George C. Boniface, Jr., made a hit. Louis James and Kathryn Kidder 29; performances well attended. A Midsummer Night's Dream was properly appreciated as a fine spectacle, outside of the stars special applause was given to Jane Oaker, Thomas Coffin Cooke, and Ethel Browning. Mrs. Fiske 1. The Bostonians 3. Eugene Blair 8. Charles B. Hanford 12. The Prisoner of Zenda 14. The Rounders 17. My Friend from India 18. Naughty Anthony and Madame Butterfly 19. — THE ITUNKE (Crawford and Zehrung, managers): Tennessee's Pardner 24, 25; crowded houses; old play kept well up to date. A Trip to Coontown 1, 2. Secretary's Mishaps 4, 5. Ferris Comedians 7-12. Whose Baby are You 15, 16. Blue Jeans 18, 19. — AUDITORIUM: Ernest Gamble Concert co. 24; crowd of house.

FAIRBURY. NEW OPERA HOUSE (Simpkins and Gregory, managers): The Girl from Chile Dec. 28 and Under Sealed Orders 31 cancelled. A Trip to Coontown 5. A Wise Member 11. My Friend from India 14. — STEELE'S OPERA HOUSE (Bert Grates, manager): O'Hooligan's Wedding 2. A Man of Mystery 4.

FALLS CITY. GEHLING THEATRE (John P. Gehling, manager): The Royal Box Dec. 19; full house, performance excellent. E. Benjamin Andrews, lecture, 20; pleased a crowded house. Eva Bravelo (local) 1; S. R. O.; performance good. F. Reaves and Miss Keller deserve special mention. Charles B. Hanford 9.

NEBRASKA CITY. THE OVERLAND (Charles Payne, manager): Slayton New York Stock co. in Cyrano de Bergerac Dec. 25; poor business and performance. A Trip to Coontown 27; fair business; pleased audience. Miss Hobbs 31. Trouble Down (local) 3. The Fast Mail 4. The Prisoner of Zenda 9.

PLATTSMOUTH. PARMELE'S THEATRE (Parmele and Stadelman, managers): Tennessee's Pardner Dec. 24; good performance; poor business. Miss Hobbs 1. The Prisoner of Zenda 9. Slayton Stock co. 15.

HASTINGS. KERR OPERA HOUSE (Joseph Elbert, manager): Murray and Mack in Shooting the Chutes Dec. 27; good performance; fair audience. Ernest Gamble Concert co. 28; fine performance; packed house.

BEATRICE. PADDOCK OPERA HOUSE (R. D. Fuller, manager): Tennessee's Pardner Dec. 26; good business. The Prisoner of Zenda 7. Charles B. Hanford 10. Ferris Comedians 14-19.

NORFOLK. NEW AUDITORIUM (Colonel George H. Spear, manager): Walker Whiteside in Heart and Sword Dec. 26; fine performance; poor house. A Wise Member 1.

NORTH PLATTE. LLOYD'S OPERA HOUSE (Warren Lloyd, manager): The Fast Mail Dec. 27; good house; excellent performance. Murray and Mack 29 cancelled.

WAHOO. — OPERA HOUSE (Thomas Killian, manager): The Fast Mail 3. The Prisoner of Zenda 10.

NEVADA.

CARSON CITY. OPERA HOUSE (G. W. Richard, manager): Haverly's Minstrels Dec. 21; good business.

NEW HAMPSHIRE.

MANCHESTER. OPERA HOUSE (E. W. Harrington, manager): The House that Jack Built 9. Lost River 14, 15. Culhane, Chase and Weston's Minstrels 16. Katharine Rober 21-26. — PARK THEATRE (Grumsby A. Court, manager): Trocadero Burlesquers 27-29 to capacity; co. good. On the Stroke of Twelve 31-2; big business. Go-Won-Go Mohawk 3-5. Macauley-Patton co. 7-12. — ITEM: Mrs. Robert Manchester, who has been ill with pneumonia, is rapidly improving.

NASHUA. THEATRE (A. H. Davis, manager): Macauley-Patton co. opened to good receipts Dec. 31. Repertoire: The Minister's Son, Peaceful Valley, The Inside Track, Hoyd Kirke, and Just Before Dawn. Hi Henry's Minstrels to good receipts; excellent performance. King Dramatic co. 7-12. — ITEM: Bellnap, the city meddler, with Hi Henry's Minstrels, has started a weekly paper called the "Hi Henry Courier."

PORTSMOUTH. MUSIC HALL (F. W. Hartford, manager): Cook and Church co. opened for a week to capacity Dec. 31. Plays advertised: An Actor's Romance, The Land of the Midnight Sun, The Ruling Passion, The White Squadron, An Innocent Sinner, The Midnight Alarm, The Police Patrol, The District Fair, and A Soldier of the Empire. Lost River for the benefit of the local lodge of Elks 8.

DOVER. CITY OPERA HOUSE (Charles E. King, manager): Dartmouth Dramatic Club in Hunting for Harkins 2; large and pleased audience. Alma Chester co. 7-12.

SOMERSWORTH. OPERA HOUSE (Joseph F. Noyes, manager): Rockwell Dramatic co. closed a week's engagement Dec. 29; satisfactory receipts.

LACONIA. MOULTON OPERA HOUSE (L. M. Cottrell, manager): A Spring Chicken 8 cancelled. Kennedy Players 14-19.

CLAREMONT. OPERA HOUSE (H. T. Eaton, manager): Dark.

NEW JERSEY.

TRENTON. TAYLOR OPERA HOUSE (A. H. Simonds, manager): Corse Payton Stock co. closed its week here Dec. 29 with about largest receipts they ever made here. Daniel Sully in The Parish Priest 1; large audiences; delightful performances. McFadden's Row of Flats satisfied good audience 2. The Christian attracted a big house 3; performance satisfactory. Bennett and Moulton co. 7-12. Henry Miller 14. At Piney Ridge 15. Jack and the Beanstalk 16. Nathan Hale 18, 19. The County Fair 21.

NEW BRUNSWICK. SHORTRIDGE'S THEATRE (E. W. Snyder, manager): Daniel Sully in The Parish Priest Dec. 28; good performance; good house. Vaudeville 1. On the bill were Hart and Wagona, Marie Russell, Sanford and Hewsel, the Larkins, Herald Square quartette, Nellie Eager, Mlle. Pilar Morin, Brooks Brothers, and Glenroy Brothers; fair sized audience. Mistress Nell delighted a large audience 2. A Guilty Mother 8. Jack and the Beanstalk 11. Bennett-Moulton co. 14-19. Nashville Students 24.

ATLANTIC CITY. ACADEMY OF MUSIC (Joseph Fralinger, manager): A Bachelor's Honeymoon Dec. 31; good business. Through the Breakers 1, 2; performance good. The Christian 3. A Man from the West 7. The Circus Clown 8. Kelsey Shannon co. 9. Fogg's Ferry 11. A Romance of Coon Hollow 12. Nathan Hale 14. Nothing but Money 17. Jack and the Beanstalk 18, 19. Anna Held 21, 22.

BRIDGETON. MOORE'S OPERA HOUSE (W. J. Moore, manager): Moulin Rouge co. Dec. 28; performance good; big house. Sam T. Jack's co. 31; big house; audience pleased. Dunbar's Opera co. 1; fair house; good performance. A Child of Fortune 4. The American Girl 7. The Circus Clown 7. Finnegan's Ball 18. Queen of the Orient 21. Nothing but Money 23. Side Tracked 28.

HOBOKEN. LYRIC THEATRE (H. P. Soulier, manager): The Village Parson Dec. 31-2; large crowds. Carl Anthony was strong as Tom Godley, the parson. Stewart Fulner acted the polished rogue admirably. Anna Kisher was seen to good advantage as Fern Godley, and Josie McMahon was well liked as Myrtle. Through the Breakers 3-5; opened to very crowded house; excellent co. Eight Bells 7-9. Nashville Students 10-12.

DOVER. BAKER OPERA HOUSE (William H. Baker, manager): The Gems Dec. 24 pleased good houses in In Honor Bound, Wanted, a Wife, The Curse of Pride, Only a Private, An Unlimited Liar, Comrades, Trapped Among the Miners, and A Party by the Name of Johnson. The Bowery After Dark 1, good performance. S. R. O. Hearts of the Blue Ridge 9.

RED BANK. OPERA HOUSE (Charles E. Nichols, manager): Burrill Comedy co. in Paradise Regained, Saved from the Sea, Sapho, and True as Steel Dec. 24-29; fair business and co. A Child of Fortune 1; good business, co. and play good. Jack and the Beanstalk 12.

ORANGE. COLUMBUS THEATRE (John T. Cluff, manager): Rory of the Hill 1 pleased good houses. MUSIC HALL (Charles E. Dodd, manager): Daniel Sully in The Parish Priest 2; performance excellent; poor business. Bennett and Moulton co. 7-12.

BOONTON. PARRIS LYCEUM (Harris Brothers, managers): Who is Who Dec. 29; fair business; good performance. The Bowery After Dark 31; good business. First-class performance.

NEW MEXICO.

ALBUQUERQUE. HEBER'S OPERA HOUSE (W. J. Zirbut, manager): Whose Baby are You drew good house Dec. 25; excellent performance. Nashville Students 26, 27; large and appreciative audiences.

LAS VEGAS. DUNCAN OPERA HOUSE (R. C. Pittenger, manager): Nashville Students Dec. 24, 25; pleasing performances; good audiences. Whose Baby are You 31. Nashville Students 7.

NEW YORK.

ELMIRA. LYCEUM THEATRE (M. Reis, manager): Thomas G. Seabrooke in The Rounders Dec. 26; large house. Hits were made by Jeannette Lowrie, Will C. Mandeville, and Jake Bernard. When We Were Twenty-one 28; fair house; one of the best performances of the season. Hubert Wilke, W. J. Butler, Albert Brown, and Florence Wickliffe deserve mention. A Hot Old Time 29; good house. Field's Minstrels to capacity 31; performance satisfactory. On the Suwanee River 1; good business. The Fat Men's Club 4. Under the Red Robe 7. Hoeffler Dramatic co. 8-12. — ITEMS: Prior to the raising of the curtain at the Lyceum 31 Charles H. Armitage, manager of Al. G. Field's Minstrels, was called to the stage and presented by the Elmira Lodge of Elks with a handsome gold ring, with an elk's head setting in enamel and gold with diamond eyes. While city editor of the Elmira "Telegram" Mr. Armitage acted as secretary of the lodge, and his energetic methods contributed largely to the lodge's prosperity. Henry F. Dixie, of Dixie's Theatre, this city, has, with Fred De Waters, of the Lyceum, assumed the management of the Lyceum Theatre, Binghamton. Mr. De Waters will act as local manager. Dixie and Anhalt will continue the management of Dixie's Theatre, Elmira. Mark Twain has been spending several weeks at his home, "Quarry Farm," in this city.

UTICA. MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): The Convict's Daughter Dec. 28, 29 pleased big business. Field's Minstrels attracted large audiences 1; co. above average. Foxy Quiller before large audience 2. It is seldom that a production of so little merit has been seen here. The only redeeming feature was the scenery, but this could not compensate for the lack of even the semblance of a plot or the heavy and commonplace music of the opera. The principals worked hard to extract a little genuine humor out of their parts, but their efforts were painfully apparent, and anything but successful. Altogether the performance was disappointing in every way. Neil Burgess 3. On the River 4, 5. The Village Parson 6, 7. John Drew 9. MECHANIC'S OPERA HOUSE (Goodwin and Sayer, lessees): Spooner Dramatic co. in repertoire played to large and pleased audiences week 31-5. ITEM: The Mechanics' Opera House will be entirely remodeled in the Spring. The owner, Harrison Gilmore, is making preparations for extensive improvements.

ALBANY. EMPIRE THEATRE (Sam Shubert, manager): J. W. Hemerksburg, resident manager): Viola Allen in In the Palace of the King 28, 29 pleased good audiences. Louis Mann and Clara Lipman in All on Account of Eliza 31. Fair business. They had a chance to do some effective acting. In the cast was Mrs. E. A. Eberle, a local favorite since the days of Albaugh's Stock co. In the old Leland. Foxy Quiller 1, 2. The Dairy Farm 3-5. John Drew 12. HARMANUS BLEECKER HALL (H. R. Jacobs, manager): A Child of Fortune 27-29; big houses. Thomas E. Shea in The Man o' War's Man to good business 31-2. The bill was changed 5 to The Voice of Nature that will be followed by Dr. Jekyll and Mr. Hyde or the Suwanee River 7-9.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Thomas E. Shea, with a first-class co., closed a successful engagement Dec. 31. Mr. Shea has one of the strongest acts in popular prices seen here. The rendering of Sydney Carton was excellent. Large audiences saw The Cadet Girl 1; production disappointing. Joseph Daly and others, advertised to appear, were not with the co. A Runaway Girl 2. Louis Mann and Clara Lipman 3. Neil Burgess 4. The Village Parson 5. John Drew 10. The Dairy Farm 11, 12. May Irwin 15. Schubert Club concert 17. Arizona 18.

ROCHESTER. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager; F. C. Luescher, acting manager): Under the Red Robe 31-2. Field's Minstrels appeared to fine houses 4, 5. South Before the War 7-9. In Old Kentucky 10-12. LYCEUM THEATRE (A. E. Wolff, manager): Henry Miller, supported by a good co., appeared 31-2 in Richard Savage, and scored a success. Ernest Wolfenhanyi to fair house 3. Arizona 8, 9. EMPIRE THEATRE (H. C. Jacobs, manager): Side Tracked pleased fine houses 31-2. The Belle of Honolulu 3-5; business good.

SYRACUSE. WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Jerome Sykes in Foxy Quiller pleased large houses Dec. 31, 1. Field's Minstrels to fair audience 2; ordinary performance. Henry Miller 3. A Runaway Girl 9. Daniel Sully 10. Arizona 11, 12. EASTABLE THEATRE (S. S. Shubert, manager): Jack and the Beanstalk amused good crowds 27-29. The County Fair to large and pleased houses 31-2. Under the Red Robe 3-5. In Old Kentucky 7-9.

TROY. GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): The Village Parson Dec. 28, 29 pleased good audiences. Sally and Lady 31, 1. Louis Mann and Clara Lipman in All on Account of Eliza 2; large house pleased. Foxy Quiller 3. The Sorrows of Satan 4, 5. A Homespun Heart 7. — RANDS OPERA HOUSE (Martin and Halligan, managers): The Dairy Farm 31, 1 pleased big houses. Hi Henry's Minstrels 3; co. and business good. Uncle Josh Spruceby 4, 5.

JOHNSTOWN. SAMUELS OPERA HOUSE (M. Reis, lessee; F. J. Goodwin, mgr.): Rae and Fenberg co. closed a successful week Dec. 28. Marks Brothers co. 31-5 opened to S. R. O. Repertoire: A Bird in a Gilded Cage, Alone in London, Paradise Regained, A Soldier's Sweetheart, A Celebrated Case, In Good old New York Town, and Hidden the Mountain queen. Field's Minstrels 7. Wills Brothers' co. 8 to 12. Lorraine Hollis 11, 12.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers): Mildred Holland and an excellent co. in The Power Behind the Throne Dec. 28 to capacity. The Sorrows of Satan 31; fair and pleased audience. The Prisoner of Zenda to Mistress Nell 1-2. Sporting Life 14. Arizona 22. — BROADWAY THEATRE (George L. Carliss, manager): Dark.

GLOVERSVILLE. DARLING THEATRE (Will E. Gaut, manager): The Dairy Farm 2, good audience, fine performance. A Runaway Girl 3. The County Fair 5. Hi Henry's Minstrels 7. Daniel Sully 11.

KINGSTON. OPERA HOUSE (A. L. Covell, manager): Woman Against Woman 29 drew fairly and pleased. Little Egypt and Squires 31 amused fair audience. A Homespun Heart 3. The Bowery After Dark 8. A Bachelor's Honeymoon 11. Mistress Nell 16.

AMSTERDAM. OPERA HOUSE (George M. Clements, manager): Mildred Holland in The Power Behind the Throne (return) Dec. 27 to capacity; finished production. New New Minister 29; fair audience pleased. Woman Against Woman 1; big business; co. fair. A Homespun Heart to light business 2; good play by strong co. The Village Parson 3. Hi Henry's Minstrels 5. The Bowery After Dark 7. The Dairy Farm to Daniel Sully 12.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager): The Rounders drew crowded house and pleased Dec. 27. South Before the War was fairly well received 28. The Highwayman had good business 29; excellent performance. Hoeffler Stock co. began a week's engagement 31 to packed house. A Bachelor's Honeymoon 7. Daniel Sully 8.

OSWEGO. RICHARDSON THEATRE (J. L. Hasbacher, manager): Madame Butterfly and Naughty Anthony Dec. 27; fair audience pleased. When We Were Twenty-one 29 delighted a small house. Elks' Minstrels 31 filled the house. Our New Minister 1 satisfied good houses. Henry Miller 3. Side Tracked 5. A Runaway Girl 7. A Bachelor's Honeymoon 9. Arizona 10.

UTICA. OPERA HOUSE (George M. Clements, manager): Mildred Holland in The Power Behind the Throne (return) Dec. 27 to capacity; finished production. Our

ACTORS' CHURCH ALLIANCE NEWS.

The following is the major part of a discourse entitled "The Church's Message to the Theatre of To-day," and delivered recently by the General Secretary, Rev. Walter E. Bentley, in the Church of the Incarnation, New York, and in St. Paul's Church, Boston:

"'All things are Mine.'—'All ye are brethren,' are two texts that perhaps best fit our purpose, implying as they do universal ownership and universal brotherhood. Mark you, for as I see it—it is the Church's message to the theatre of to-day that she, her offspring, is, or ought to be and so will be, her greatest ally in the world's redemption, and her followers and devotees are not apart, dwelling in isolation, but are, with us, members of the brotherhood. For all ye are brethren. Our unity is organic, for no man liveth nor dieth unto himself. If this is true, wherefore the Actors' Church Alliance, you will ask? Why an organization to unite what is already one? The New Testament answers the question. When the world's tragedy was enacted on Calvary, Jesus' disciples were left orphans. Their dreams crushed, their hearts saddened, for the Lord of life and glory, He who had stilled the waves, healed the sick, raised the dead, had Himself become a victim of death, and before their very eyes had expired on the most degrading symbol of a slave's torture. So, heartsick, they wended to their homes. Crushed and dispirited, their future was a blank and all their hopes were shattered at a blow. His promise to rise on the third day was to them an idle dream. They had forgotten His words, 'I will not leave you comfortless. I will send the Comforter to you. All things that the Father hath are Mine, and He, the Comforter shall take care of Mine and shall show it unto you.' The Comforter is here and is leading us into all truth according to our willingness to be led. Hence this Alliance, a manifestation of His power and guidance and that He verily is taking all things among men. Surely the theatre is one of the greatest. All things, yes all things, all nature, all history, all science, all art, all literature, all aggregation of truth in whatever domain and whatever kind it may be, physical, social, economical, artistic, religious.

"'Think you that My working is confined to a few paltry miracles in Galilee? The universe itself is My miracle. Think you My words are restricted to a few short precepts uttered to the Jews?' We make foolish distinctions. We relegate God to what we call the domain of revealed religion, and hence we have a disorganized and disintegrating Christianity, dishonest business, corrupt politics 'working for my pocket all the time' a debased and sensational press, and, as the mirror of it all, a degraded stage and a consequent cheap, vulgar life. And yet, dethrone Him as we will, still His cry rings through the centuries, 'All things are Mine.'

"It is scarcely necessary to review the history of the theatre. How it embodied the religious instincts of the Greeks how, despised and rejected, it wallowed in the cruelty and filth of the Roman amphitheatre, how finally it perished in the dissolution of the Empire and revived again in the form of mysteries in the eleventh century, when chancels were stages, congregations audiences and actors the priests. How the mysteries gave way gradually to the moralities and these became wholly immoral, the stage was thrust from the chancel to seek its independent existence in the world. Here was the Church's opportunity. Had she but realized it, how different the history of the arts and their influence on human life! Strange that the children of this world should always be wiser than the children of light. How, after all this neglect and trial, at last, even for the stage, its 'fullness of time' arrived, and in the year John Calvin died William Shakespeare was born. What a glorious exchange that was for the world. And do not Shakespeare's works form humanity's Bible—the word of man answering the word of God? Mr. Ingersoll was not far wrong when he titled Shakespeare 'a Holy Bible.'

"Yet with this new birth and the possibilities of the drama in the works of its magic king, how fared the stage? The Church, envious of the popularity of its offspring, denounced it. The actor was denied the rights of citizenship and his property was confiscated. In life he was outside the pale of the law, and in death he was refused burial in consecrated ground. Under these circumstances what kind of people, think you, became actors? What kind would you naturally expect? Give a dog a bad name and you know the result. So actors were vagabonds, and this inane, unjust prejudice still exists. Hence the child, soured and embittered, went on its own unlicensed way. After the Puritan repression we have, very naturally, the outbreak of the Restoration, that dark blot in English history full of sensuality and excess. And so we come to modern times, and what has the Church done in the way of the reclamation of the drama? She drove her child out. What has she done to love her back again? One thing in all fairness must be said, and that is that the historic Church of the English race has not denounced. Her influence, I admit, has been wholly negative, but she has not denounced, other communions have condemned in councils, sermons, tracts and preachings of all kinds, but even they are learning better, and, largely through the influence of the Alliance, are they beginning to recognize that such a tremendous factor of our modern civilization, so sacred in its origin, boundless in its possibilities and mighty in its power, demands and deserves the careful study and sympathetic help of every earnest Christian heart.

"Our task, nay, duty and privilege, is to lend a hand so that this disowned and rejected offspring of the religious nature of man may be loved into its perfect self and the prodigal of to-day—made so largely through the Church's indifference, condemnation and neglect—becomes the prodigal redeemed. And what shall we say of the influence of the drama upon human life? Have you observed the miniature theatre in your nursery? Do we forget that 'All the world's a stage and all the men and women merely players'? Let us not forget the Master's words, 'I am come that ye might have life.' If life is sacred and is anything more so—then everything that ministers to life is essentially sacred and everything that does not minister to life is essentially devilish. There is no half-way station. Away with your subterfuges, your double standards, your two codes of honor. Art, therefore, if true to itself—and if not, it is no longer art—is, in its place, sacred, and together with the Church, the press, the school and the ballot box, is a force making for righteousness. There is no more deadly heresy, no more petrifying benumbing and vulgar error than that which seeks to cleave a chasm between what is called the sacred and the secular, which says God is in His heaven and forgets that He is in his world, and that the earth is His footstool; which relegates Him to one little corner, and the higher and more out of the way the better, and denies Him His presence here and thus prevents His power, which we call religion, from suffusing, interpenetrating and transforming the whole realm of daily life. That is the true atheism. That is the spiritual paralysis which has so largely divorced faith from conduct and made so much of our effort all talk and no *do*.

"But we must learn better. We must remember that 'All things are Mine,' and therefore His presence is not confined to His Church, His chancel, His Book or His day, but is likewise in His theatre, His press, His university, His commerce, and that He is forever pleading to win them to a purer, loftier, more healthful, and let me add, a saner life.

"When the Church fights for her own life she will lose it, but when, like her Master, she fights for the integrity and wholeness of life she will save it. For that reason and in the true interest of purity she has had to oppose what is called 'Puritanism,' just as in the interests of temperance she has had to oppose abstinence. For quite as much as that which would make all things pure, Puritanism is that which would make most things impure. And so the effect of Puritanism has been not only to divert its votaries from art, which is worship, to covetousness, which is idolatry," but also for the teaching that art is a mere plaything for the well-to-do, a luxury, instead of a primal necessity of life. Life without labor is brutal, and labor without art is bestial. Hence we have the mammonism of commercial life and the carnalism of artistic life. Bohemia, as one has said, 'becomes but a Sabbath day's journey from Philistia, and the false antithesis which popular religion has suffered to arise between goodness and beauty—in reality synonymous—has driven the artist to Bohemia.' Many people are preaching to-day that no art is perfect without a spice of devilry. No, no, a thousand times, no! The true artist is a seer like the prophets of old, be he painter, poet, playwright or actor, and that artist has abdicated and deserted his office who simply repeats for the mass of men what they can see for themselves. Art teaches us to see and what to see, and to see something more than we actually see: or, as it has been described, 'Art, conscious of unity beneath variety, of the general within the particular, of the moral within the physical, of the spiritual within the material, of the infinite beyond the finite. It witnesses to and prophesies of the restoration of the eternal beauty and harmony which sin has marred. It helps us to feel that the world is no blank for us, no blot, and that it means intensely and that it means good.'

"My first contention is that art to be art must be pure. God will not reveal Himself through a prophet who is not pure. He will not send His message through a moral sewer, whether he be a preacher in the chancel or a preacher on the stage. Yet Mr. Burroughs tells us that art must not preach. It can't help itself. Everything that lives, moves and breathes preaches. It may not preach consciously, but it preaches unconsciously, which is far more attractive as well as effective. For that reason the dramatist is sometimes a better teacher than the preacher. Truths unconsciously imbibed, sugared, if you will, sink deeper and abide longer than those thrown at us from a catapult, or hammered into us by pulpit pounders.

"The artist who portrays, like the artist who conceives, is of necessity a preacher, and to preach well we must *see* well, and only the pure in heart shall see God. Hence 'Art for Art's sake' is a lie, the devil's axiom, a total impossibility. Art must reflect life, you say. Yes, but the *whole* of it, please. If it wallows on the seamy side, if it rolls the salacious morsel beneath its tongue with glee, if it prostitutes itself either for the lust of the box-office or the lust of the flesh, it becomes disproportionate. It is no longer art, it is beastliness. Realism, if you will, but the whole of it, not merely and mainly its dirtiness. We don't love carrion and the dung-hill for its own sake. Hence much of our modern fiction is disproportionate and inartistic, and those plays which are flaunted in our faces as funny, fast and Frenchy are certainly not for life's sake, nor yet for art's sake—far from it. 'I rejoice that art in this country shall hereafter be free and unfettered,' which translated means that it shall be no longer art but license and the process of brutalizing and dehumanizing shall go on in spite of the protest of the pulpit and the travesties of the law. No, art is either infection or education, and at present we suffer largely from infection, simply because there's money in it. Meanwhile the theatre is sinking in the estimation of right thinking people and the divine art is prostituted.

"Money is a great god. In his hands are all the corners of the earth and the strength of the hills is his also. Talk to me about art? Hear the chink of the box-office. Money will buy anything—office, votes, brains, popularity, engagements, success, fame, senatorships, presidencies, anything, everything—except the Almighty Himself. So when I plead for purity I do not ask only that the body shall be pure but also the spirit—not only to flee the lust of the flesh, but also the lust of the spirit, which is covetousness. Churches denounce the impurities of the stage, but how often do they denounce the impurities of the pews in their insanity of money worship? Judgment must surely begin at the root of life, which is the kingdom of God. Kipling tells us that most American parsons seem to be afraid of their congregations and no man who is afraid can deliver his message. Nay, he has no message to deliver. Our only fear is the fear that while life lasts we may not deliver it. Thus I plead to parson and player alike for purity of the spirit as well as purity of the flesh.

"Beauty and morality are akin one is form, the other order. Morality is beauty inspired by the love of righteousness. Both are simple and elemental. We love one, we must learn to enact the other. Then life is harmonious and a success. The Latin races copying the Greeks, have enthroned beauty and ignored righteousness; the Teuton and the Saxon, culminating in the Puritan, have enthroned righteousness and trampled beauty under foot. Both are wrong, because one-sided and extreme. 'To subordinate morality to art,' as one has said, 'is to deny morality. More than this, it is to deny art, for if there is no ideal of righteousness how can I be sure of my ideal of beauty?' Art without righteousness is abnormal. Without this as its purpose consciously or unconsciously, to serve life it violates the moral law and becomes mere mechanism. Righteousness precedes beauty, for those who live for the latter we admire but those who live for the former we love. 'If in art you join the good and the beautiful,' said Salvini, 'so much the better for you; but if you give the public the alternative it will always prefer the good to the beautiful.' Which proves that the public heart is still sound and healthful.

"Throw out of doors, I beseech you, that modern trinity of evil which clamors 'Art for art's sake,' and declares 'Politics is politics' and 'Business is business.' None but fools make such statements. Then, again, art ministers to life. Sculpture is devoted to the human form, figure painting is superior to all else, in poetry man is the highest theme, and so the dramatic art is the king of all other arts in that it mirrors and so ministers to human life by showing it as it is, with the promise and potency of what it ought to be and so may be, evermore revealing the ideal in the real. Consequently it is a low view which advertises dramatic productions as mere amusements, labels a play as a 'show' and regards it simply as a vehicle of pleasure. 'Not for pleasure only' are the words inscribed above the stage in the Royal Theatre in Copenhagen. 'Man shall not live by bread alone.' He lives by bread, but not by bread—*alone*. Thus the true function of art is service and in ministering to life it loses itself. The law of service is the law of life, because it is the law of the life of God, for 'Out of the travail of God was humanity born.' Nature teaches this in all her forms and art is nature magnified.

"'Where does this law affect the actor?' some may ask. Think of the loneliness and practical homelessness of the actor's life, wandering around to give others pleasure and lighten their cares. And in his work he loses himself. He takes the public into his confidence and sacrifices himself on the altar of a common humanity. He laughs and weeps, is convulsed, exhausted, depressed and inspired not for himself but for you. It is in the fire of the universal sympathy that the actor becomes pure. He takes the troubled hearts of men and lifts them up in sacrifice. If his art becomes a trade he loses his power and becomes a bad actor. Then think of the study, not of the lines, that is the easiest part—but of the character he seeks to enact. How to fit it to his personality, to elaborate, to curtail and reject until he has the picture. And how it haunts him, sleeping or waking. Then, too, the nervousness of the first night, and suppose it is all for naught? Think you there is no travail in the actor's life? No crushing of ideals, shattering of hopes or frustration of plans? Those who live or have lived the life know whereof they speak.

"'All ye are brethren.' Many actors try to evade this and so suffer. They voice the heresy of Cain, which is the heresy of heresies. 'Am I my brother's keeper?' 'Why should I join the Actors' Society, the Actors' Fund or the Actors' Church Alliance? What can I get out of it?' The question is not what you can get, but what can you put in? Try as you will you cannot live apart. Isolation is atheism. To remain outside is to play again the tower of Babel, and miss the New Jerusalem. The one in essence is individualistic, materialistic and in the end devilish—the other is spiritual, associative and heavenly. It is a question of wolfhood versus manhood. Wolves die because they devour each other. Men live because they love each other, and they live best who love most. Let us learn then to trust each other and get together and work together. Let us learn that 'mine' and 'thine' can never take the place of the divine 'our,' and that only in the family relation is to be found freedom to think, freedom to speak, and freedom to love, which is life. No matter what our creed may be, every man who tries to live for himself is both anarchist and atheist, as well as eternally miserable. The Alliance stands for the humanizing of the Church and the spiritualizing of the stage, and hand in hand, the redemption of the world and the happiness of all. If you believe in it, join it and help us to help you."

This week the Rev. Walter E. Bentley will send out a circular letter to all of the chaplains of the Alliance, in which he, the General Secretary, gives a number of admirable suggestions as to the best ways and means of forwarding the work. Some of the suggestions are as follows:

"Any member of the dramatic profession applying to you for financial assistance can be referred to the nearest representative of the Actors' Fund on list of whose officers we inclose) or direct to their headquarters. As the Alliance was organized solely for spiritual and social reasons, we must take care not to encroach upon the domain of the Fund.

"If chaplains will occasionally patronize the best plays and commend them in public address or conversation to their people, we shall be able to create gradually a demand for healthier dramatic productions and so help the theatre to attain its mission as a great ethical and educational institution.

"It would be very helpful to the work of the Alliance if local chaplains would by mutual agreement hold special Alliance services and occasional receptions similar to those held regularly in New York City. Details of arrangements are left in your hands and each local body of chaplains will thus constitute itself a chapter of the national organization."

HENRY MILLER IN RICHARD SAVAGE

Henry Miller began his starring tour under the management of Wagenhals and Kemper at the Lyceum Theatre, Rochester, N. Y., Dec. 31, with the initial presentation of Madeleine Lucette Ryley's five-act play, Richard Savage. The cast:

Richard Savage	Henry Miller
Sir Richard Steele	Arthur Elliott
Colley Cibber	Owen Fawcett
Jeremiah Griffen	Joseph Wheelock, Sr.
Lord Tyrconnell	William Fredericks
Colonel Brett	Alexander Frank
Phil Metcalf	Herbert H. Puttee
Mr. Sinclair	H. S. Northrup
Mr. Merrywick	Burns Gilliam
First Bailiff	Philip Barnard
Second Bailiff	Gladstone Wallis
Third Bailiff	Alfred Mayo
Mrs. Brett	Jennie Eustace
Anne Oldfield	Mrs. Thorndyke Boucicault
Elizabeth Wilbur	Florence Rockwell
June	Margaret Bourne
Maid	Deronda Mayo

The story is based upon the career of Richard Savage as narrated by Dr. Johnson, but no pretense is made at historical accuracy. The first act shows the poet in his attic quarters where he learns that he is the son of Lady Macclesfield. In the next act, having accepted the patronage of Lord Tyrconnell and being in better circumstances, he reveals himself to his mother who denounces him as an imposter. The third act deals with the quarrel and duel between Savage and Lord Tyrconnell, and the fourth shows Savage again in poverty, and concludes with his duel with Mr. Sinclair, his rival for the hand of Elizabeth Wilbur. As the poet is about to get the worst of the combat an old servant and friend kills Sinclair. Savage is arrested for the murder, and in the last act he is in Newgate Prison. Just as the pardon for which his friends have been working arrives, the poet dies maintaining his bitterness and sarcasm to the end.

The play was most favorably received, and pronounced a strong and well written drama. Mr. Miller won a decided success as Savage, and with Mrs. Ryley, who had just arrived from London, was called before the curtain many times. The supporting company did excellent work, Mrs. Thorndyke Boucicault, Florence Rockwell, Jennie Eustace, Owen Fawcett and Arthur Elliott being especially prominent. Joseph Wheelock, Sr., was called upon at the last moment to take the role of Jeremiah Griffen, owing to the illness of J. H. Stoddart, and gave a good performance. The mounting of the play was accurate and handsome.

THE ELKS.

Emporia, Kans., lodge No. 633, with 75 charter members, was instituted Dec. 6 by Topeka lodge No. 294.

Ashland, Pa., lodge No. 384 formally opened their new club rooms Jan. 2.

Texarkana, Tex., lodge No. 399 gave an enjoyable reception on Dec. 28.

Cambridge, O., lodge No. 448 gave a reception on New Year's Day to 800 invited guests.

Rawlins, Wyo., lodge No. 609, organized Aug. 15 with a charter membership of 65, now has 93 members and is in a flourishing condition.

Colonel Theodore Lennan, past exalted ruler of Cumberland, Md., lodge, fell from a lofty eminence near this city Dec. 30 and was instantly killed. Colonel Lennan was sixty years of age and served twenty-seven consecutive years as clerk of the Allegany County, Md., Circuit Court. He served in the Civil War and was also one of the founders of the Twentieth Century Club of Cumberland. His funeral occurred Wednesday. Cumberland lodge of Elks, numbering nearly two hundred, conducted the funeral services. United States Senator George L. Wellington, on behalf of the Elks, delivered a touching oration at the grave. Fully 3,000 people attended the funeral.

Stevens Point, Wis., lodge No. 641 was instituted Dec. 26 by D. D. G. E. R. T. B. Mills of West Superior. Delegations from Warsaw, Ashland and other cities were present. The lodge starts with 33 charter members. At the close of the ceremony a banquet was held at the Jacobs House. H. H. Manson, of Wausaw, acted as toastmaster.

Elyria, O., lodge No. 465 added fifty new members Jan. 2, giving them a membership of about one hundred and twenty. A banquet was held in the evening.

ENGAGEMENTS.

Dave O. Bernard re-engaged for the Irish role with Fitz and Webster in A Woman in the Case.

Lottie Hicks, late of the Empire Theatre stock company, as leading lady with George C. Boniface, Jr., in The Man from Mexico.

Edwin Maynard, for Nell Gwynne, with Alberta Gallatin.

Arnold C. Baldwin, re-engaged for the Shannon company.

Charles A. McGrath, for the lead in Step by Step.

Harold Cahill [illegible] Nell (No. 2).

Josie Robinson Maynard, for Hearts of the Blue Ridge.

W. J. [illegible] Stock and Heron stock company.

Harry W. Love, re-engaged with A. Q. Scammon in advance of The American Girl, making his tenth season with Mr. Scammon's attractions.

GOSSIP OF THE TOWN

The above is Ethel Knight Mollison in the role of Alice Faulkner, which she is now successfully playing in Sherlock Holmes. The press has very favorably noted Miss Mollison's work in her present part. Her portrayal of May Wedderburn, the English heroine in Richard Mansfield's production of The First Violin last season, is happily remembered.

Edgar Selwyn has written a new play for production this season.

Fannie Johnston, who had been ill for several days, returned to the cast of Florodora at the Casino last Friday.

D. H. Harkins was ill last Thursday, when his role in Sweet Nell of Old Drury at the Knickerbocker was played by an understudy.

W. F. Trayes (Augustus Brooke) resigned from Slayton's New York stock company at Walnut, Ia.

Juliette de Grignan recently played, at a half hour notice, the leading part in The Great White Diamond, scoring successfully.

Aida Blair has been ill owing to a severe fall received while playing Olive de Carteret in Sporting Life. She is now convalescent but still slightly lame and may not be able to rejoin the company for some time.

Manager Alfred E. Aarons has decided that in future all lithograph passes for the Savoy Theatre must be signed by the recipients when made out and again when presented at the box-office. In this way he hopes to check the operations of the ticket scalpers.

Edward D. Tyler is said to be ill with consumption at Phœnix, Ariz.

Signor Scotti, of the Maurice Grau Opera company, lost a diamond ring last week and thinks it disappeared at the Hotel Navarre, where he stopped.

The Stowaway is said to have closed suddenly at Leadville, Col., on Dec. 28.

Joseph Jefferson, Jr., grandson of the great comedian, son of Thomas Jefferson and aged twelve years, ran away from a military school at Dobbs Ferry, N. Y., last Thursday and set out to walk to his home in Montclair, N. J. After wandering along railway tracks till nightfall he grew tired and stopped at a Yonkers signal tower to inquire the way. The tower man turned him over to the police and he was sent home, declining to return to the military school. "I don't want to be a soldier," young Joseph is quoted as observing; "I'd rather be a waiter."

Herbert Brennan retired recently from the Sporting Life company and has now joined The Still Alarm.

Harry Walters, of The Bowery After Dark company, celebrated his twenty-fifth birthday last week, and received upon the occasion a gold watch from Manager Samuel H. Harris and a jeweled scarf pin from Terry McGovern, the star of the organization.

Florence Wickliffe, leading woman of When We Were Twenty-One, is ill at the Seymour House, Ogdensburg, N. Y.

Frances Ring, leading woman with Clay Clement, is seriously ill at the West House, Sandusky, O.

Judgment for $360 was entered in the city court on Dec. 28 against Emily Rigl on complaint of Edwin Mordant, who claims the sum as salary unpaid.

Dick and Fitzgerald have published a new three-act comedy drama, Captain Dick; or, Our War Correspondent, by Arthur L. Buzzell.

Charles Hooker, of Hooker and Davis, who do a cake-walk in The Burgomaster at the Manhattan, fell from the stage into the orchestra last Tuesday night while dancing. He brought the leader and a violinist down with him and the performance was delayed until the upset was straightened out.

Among the most interesting and carefully compiled year books to greet the new century is the Philadelphia *Inquirer Almanac* for 1901, which contains valuable information on all sorts of subjects and is a perfect cyclopedia on statistics of nearly every imaginable kind.

Charles A. White, who has been managing Grace Hayward, has been transferred by the proprietor, Dick Ferris, to manage Ferris Comedians for the rest of the season. Mr. Ferris presented a gold watch to him at Christmas.

Holden's Denver Express company presented Sapho at the Lyceum Theatre, Cincinnati, at two performances on Dec. 28. The version used was made by Marie Wellesley, whose new play, Only a Shop Girl, will be produced in Philadelphia on Jan. 21.

Cases against two theatrical [illegible] accused of conducting Sunday performances dismissed in Chicago on [illegible] Everett, who [illegible] since broke [illegible] peace.

Charles W. [illegible] known [illegible] ton [illegible] touring [illegible] Salary,

...NES.

...the actor
...derick Mon
...ment. In
...much study
...At Hammerstein's Manhattan
...every detail. Fred Julian as
...General Funston was especially good. As Frank
...Thomas Joseph O'Meara was also good. Norris
...Morris made a sympathetic Grace Reinhard
...the Madge of Carrie Lamont was prettily con-
...ceived. Nellie Lindroth, a new member of the
...company, made her first appearance as Helen
...Knight. Miss Lindroth has a sweet simplicity
...of manner and a well modulated voice that
...suited the character admirably. Sam Morris,
...Earle Sterling, A. Eberts and James Heser were
...in keeping with the general excellence of the
...production. Incog this week.

The Oliver Leslie company at the Grand Opera House, San Francisco, played An Officer of the Second to an excellent business week of Dec. 24. For last week Marie Doran's version of Nell Gwyn was the bill. The advance sale was very large. The company is fast becoming popular. Anne Sutherland is doing capital work as leading woman.

The Boyle Stock company, Nashville, Tenn., has been engaged for a Summer season at the Grand Opera House, Atlanta, Ga., beginning May 13 and lasting ten weeks.

Marie Doran's dramatization of Nell Gwyn was the Christmas offering of the Boyle Stock company, Nashville, Tenn., and drew the largest business in the history of this theatre. Nadine Winston was highly successful in the title-role, and J. Gordon Edwards did excellent work in the role of King Charles. J. H. Hollingshead made his debut with the company as the Duke of Buckingham and was well received. Emma Butler, one of last season's favorites, also returned to the company and had an ovation as the Duchess of Portsmouth.

The Valentine company gave patrons of the Princess Theatre, Toronto, a great comedy treat last week in Mam'zelle. It was the first appearance of the Valentines in light comedy for several weeks. Several of the members did specialties in the second act, and the performance went like wildfire. The honors were carried off by Annie Blancke, Meta Maynard, Frances Desmonde, Mary Taylor, Jack Webster, Robert Evans, and Messrs. Robinson, Kent, Searle, and Bresen. This week the company is presenting Fanchon the Cricket, with Anne Blancke in the name part and Mr. Webster as Landry. Souvenir nights were introduced Monday evening, with the distribution of a handsome portrait of Jack Webster.

The Girard Avenue Theatre Stock company, Philadelphia, gave a pleasing revival of Little Lord Fauntleroy last week. Little Gladys Green gave a clever interpretation of the title-role. Walter Edwards played the Earl of Dorincourt with his usual skill. Bertha Creighton made a sympathetic Dearest, while the rest of the company aided in a splendid performance. Stage Director Drew Morton was again in evidence with some pretty stage settings. This week, L'Aiglon, adapted from the French by George Hoey. Cleopatra in preparation.

Donald Bowles has been engaged for the Grose Stock company, at Her Majesty's Theatre, Montreal, joining immediately upon the closing of the Giffen Stock company, St. Louis.

Lorraine Shannon opened as new leading woman of the Woodward Stock company, at the Auditorium, Kansas City, Dec. 30, as Nell Gwyn, and scored a decided success.

The production of Hoodman Blind by the stock company at the Park Theatre, Brooklyn, under Edwin Mordant's stage-direction, was highly praised by the press of that city, as was also Mr. Mordant's performance of Jack Yeulett. The Lost Paradise was last week's bill, with Mr. Mordant as Reuben Warner.

Katherine Gray has been especially engaged to play Juliet in the production of Romeo and Juliet by the stock company at the Grand Opera House, Pittsburg, beginning Jan. 14.

The Packard Exchange is organizing a stock company to play a Summer season at Keith's Opera House, Providence, R. I., from April 15 to Aug. 1. Among those already engaged are Malcolm Williams, Eleanor Barry, Helaine Hadley, Sadie Handy, Helen Reimer, Roy Fairchild, and Percy Winter.

Mrs. Beaumont Packard, of the Packard Exchange, has begun to put into active effect her plan for establishing a number of stock companies to play a circuit of theatres. The first company, which includes Franklin Ritchie, Virginia Johnson, Frank G. Campbell, Thomas Meegan, G. W. Conklin, Louise Ripley, Herman Hirschberg, Elizabeth Morgan, Helen King Russell, and Harry Mill, began an engagement at the Grand Opera House, Pittsburg, on Jan. 1. The company will remain at that theatre until June, when its place will be taken by a second company that Mrs. Packard is now organizing.

HOLIDAY HAPPENINGS.

Christmas at the Standard Theatre, Philadelphia, was celebrated in an enjoyable manner. After the performance on Christmas Eve the members of the stock and the attaches of the house assembled on the stage, where Managers Darcy and Speck remembered all with appropriate gifts. The leading lady, Charlotte Severson, dispensed a huge bowl of old-fashioned egg nog of her own making. The pleasantry of the occasion was heightened by the presence of Mrs. Darcy and Mrs. Speck, who assisted their husbands in the distribution of the presents.

The Howard-Dorset company celebrated Christmas at Champaign, Ill., where Mr. Howard and Miss Dorset gave a reception to their company at the Hotel Beardsley. The members of the company exchanged gifts and a collation was spread by Local Manager Hamilton at the theatre. Clint and Bessie Robbins have rejoined the company.

Hubert Labadie's Faust company were entertained at supper by Mr. and Mrs. Hubert Labadie at Marshall, Tex., on Christmas Day. Gifts were forthcoming from each member to the others and the company presented to Mr. and Mrs. Labadie a chafing dish, which was put into immediate use.

Mittenthal Brothers' company presented We Uns of Tennessee at the new Oil City, Pa., Opera House on New Year's Day to very large business. Crowds were unable to secure standing room. After the evening performance the entire company and some forty guests partook of a bounteous repast furnished through the courtesy of the local manager, George H. Verbeck, and Harry Mittenthal, manager of the company.

The employes of the Academy of Music, Pottsville, Pa., remembered Resident Manager John Whiteley on Christmas with a gold-headed cane.

G. B. Bunnell, manager of the Hyperion Theatre and Grand Opera House, New Haven, and the Park City Theatre, Bridgeport, Conn., gave all his employes substantial Christmas presents.

Manager C. F. Hamilton, of the Walker Opera House, Champaign, Ill., gave the members of the Howard-Dorset company and his employes an elaborate dinner on Christmas night.

Manager F. C. Zehrung, of the Oliver Theatre and Lincoln Opera House, Lincoln, Neb., was presented by his employes with a handsome Morris chair and a beautiful smoking jacket on Christmas Eve.

The Human Hearts company presented Manager Allan Hampton with a gold watch, a beautiful ring and a diamond pin at Park City, Utah, on Christmas Day. All the members of the company exchanged gifts.

Manager L. N. Scott, of the Metropolitan Opera House, St. Paul, Minn., was the recipient of handsome Christmas presents from his employes, consisting of a beautifully ornamented punch bowl, a smoking jacket, etc. On Christmas Day Manager Scott presented to each of his employes a gold piece, the total amounting to nearly $400.

Manager Theodore L. Hays, of the Grand Opera House, St. Paul, Minn., was presented with a heavy Roman gold ring with a brilliant diamond set. Assistant Manager T. B. McCormick received a solid gold watch chain and charm with diamond set. Both gifts were from the employes. Jacob Litt presented each employe of the house with a box of fine cigars, and Manager Hays presented to each a handsome tie. Doorkeeper J. T. Stroud received a handsome china cabinet from the ushers.

After the matinee of Private John Allen at Topeka, Kans., Dec. 25, Mrs. Charles B. Hanford gave a Christmas dinner and reception for the members of the company at the Throop Hotel.

Manager J. F. Jersey, of the Grand Opera House, Ottumwa, Ia., was presented on Christmas with a handsome office chair by the ushers and stage hands in his employ.

Managers Durban and Sheeler gave their stock company and the employes of the Girard Avenue Theatre, Philadelphia, and their families a banquet on Christmas Eve. About 200 were present.

J. W. McConnell, of the William Owen company, was presented with a gold watch by the members of the company at Stevens Point, Wis., Christmas night.

Manager John Dales, of the Carlisle, Pa., Opera House, was the recipient of many Christmas gifts, among them being a suit case from the stage hands and a handsome silk umbrella from the ushers.

The employes of Manager Frank Burt, of Toledo, O., presented him with a desk and a silver ink stand and service for Christmas.

The ushers and stage hands of the Grand Opera House, Ashland, Pa., gave a supper to Manager Frank H. Waite on Christmas night.

The Bowery After Dark company enjoyed a banquet at New Orleans on New Year Eve, and Manager Sam Harris distributed gifts to the members of the organization. The company gave the manager a loving cup of silver, and Terry McGovern gave him a pair of diamond cuff buttons. Among the guests were Timothy Sullivan, Parson Davies, Harry Morris, James Buckley, Otis Skinner, Colonel Rhodes and Chauncey Robertson.

Clara Simonds, of the Fads and Follies company, received as a Christmas present a twenty-five pound turkey sent by Josie Stewart, of Brooklyn, and on Christmas night tendered a reception to a number of members of the company, including Mrs. E. G. Bissel, Nellie Fenton, Nettie Oliver, Dixie Starbuck, Lottie Martin, Annie Carter, Sadie Brannigan, Charles Gorden, Albert L. Rich, Mark Bennett, James F. Leonard, Frank Fogerty, Barry Thompson, Patsy Brannigan, Richard Martain and Horace Lex. After the usual festivities, stories and songs wound up the evening's fun.

Additional holiday greetings have come to THE MIRROR from George W. June, Mr. and Mrs. John Plummer, Edith Lemmert, Maze Edwards, the Meers, George H. Adams, Richard Pitrot, Kitty Miley, E. W. Wrenn, George J. Charlton and Fred. A. Wann.

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A YOUNG WIFE.—Edmund Breese, as the villainous son, Hubert Douglass, gave a realistic touch to all of his scenes and played his part with thrilling effect throughout the play.—*Boston Herald, Jan. 1, 1901.*

To Mr. Breese fell the villain's part. As Hubert Douglass, alias Charles Clemens, leader of a gang of burglars, the murderer of his father, he gave a finished, not overstrained piece of acting. In the murder scene he was especially effective.—*Boston Transcript, Jan. 1, 1901.*

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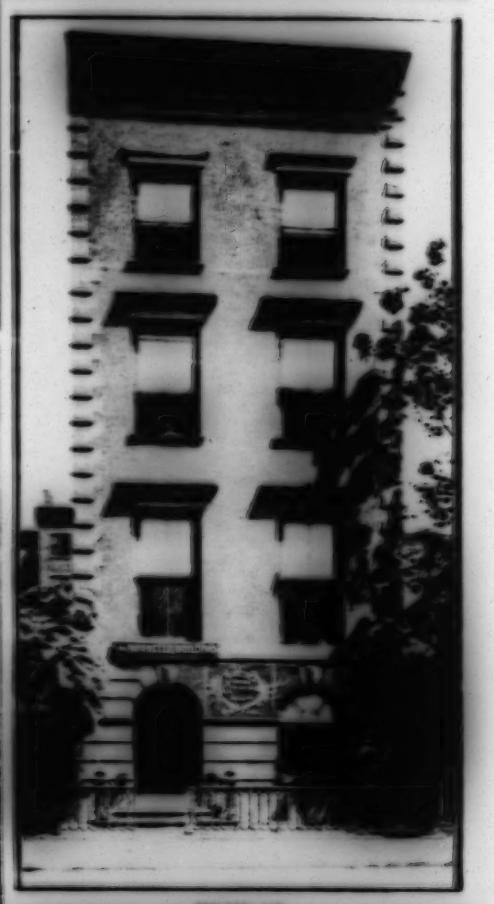

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MISS CROSMAN CLOSES THE SAVOY.

Disturbs Audience, Charging Persecution Instigated by the Trust—She will Tour Independently—Manager Campbell Relates His Experiences to a "Mirror" Man.

Henrietta Crosman's long engagement in Mistress Nell at the Savoy Theatre ended suddenly and sensationally on Saturday night, when Miss Crosman personally dismissed a large audience with the statement that the persecution of the theatre management, actuated by the Theatrical Trust, made it impossible for her to give a performance.

At a quarter to nine Saturday night Miss Crosman appeared before the curtain of the Savoy and addressed the audience thus:

LADIES AND GENTLEMEN: Owing to the many indignities heaped upon me by the management of this theatre because of the persecutions of the Theatrical Syndicate managers I find that it will be impossible for me to continue here. Their persecutions have been such as you would not believe if I told you, so small and petty.

The many restrictions they have placed upon me have completely unstrung my nerves and have injured my physical well being. They have so harassed me that I am not myself, and it is utterly out of the question that I should give a performance to-night.

I deeply regret my inability and apologize to you, my friends, who have been so kind to me, and hope that you will understand how ill I am and that you will forgive me. Your money will be refunded at the box-office. Good-by for the present.

The audience cheered Miss Crosman lustily at the conclusion of her speech, and, amid much excitement, filed out of the theatre.

This incident was the climax of a war that has been going on between Maurice Campbell, Miss Crosman's husband and manager, and Manager Alfred E. Aarons, of the Savoy. Last Thursday Mr. Campbell announced that Miss Crosman would end her engagement on Jan. 26, and would begin a tour of the principal cities, opening at the Auditorium, Philadelphia.

After the audience was dismissed on Saturday night Mr. Campbell said:

Although it had been our intention to continue three weeks longer, the petty annoyances to which we have been subjected became unbearable and Miss Crosman found it impossible to act under such conditions. After I decided to terminate the engagement on Jan. 26 the annoyances became greater than before, and were undoubtedly instigated by the Theatrical Syndicate because of Miss Crosman's success and our opposition to the Syndicate. The last straw came to-night, when an order was issued forbidding Miss Crosman's maid to pass through the theatre to bring a note from Miss Crosman to me. I demanded that the order be rescinded and when this was refused by Mr. Aarons representative Miss Crosman made her announcement.

The steps for the termination of the engagement were taken by me. My contract gave me the right to continue at the theatre for an unlimited period, and no other attraction could be booked as long as I desired to remain. The management of the theatre failed in many ways to fill its part of the contract, and the conditions became unendurable. I then wrote to Manager Aarons, stating that it was my desire that the engagement terminate Jan. 26 and asking that he agree to this, which he did. For some time past the theatre management has not spent the amount of money in newspaper advertising that they were bound to spend by the contract, consequently, except for such advertisements as I have paid for, we have had scarcely any representation in the papers. There have been few of our posters on the billboards for several weeks. Though the contract calls for the "necessary" stage hands, their number has been reduced to four, and twice I have had to guarantee their unpaid wages. The same applies to the orchestra; that also has been reduced in number. For these and other reasons I decided to remain at the Savoy only until Sweet Nell of Old Drury should have been produced here, and this done, and the superiority of Miss Crosman's Nell being generally admitted, we are ready to go on tour. Miss Crosman will rest this week, opening next Monday in a city that for obvious reasons I do not care to name.

Manager Aarons issued a statement to the newspapers that said in part:

While I was at dinner to-night I received a message over the telephone from Mr. Campbell, that unless I allowed his relatives and servants, his wife's mother and father and her maid to use the stage door that leads through the boxes to the auditorium, which I had given orders should not be used, he would not play to-night. I replied that I could not rescind the order, as there had been many complaints from box holders, and I must respect my audience and not permit them to be disturbed by servants and his relatives passing through the boxes into the auditorium. Mr. Campbell therefore refused to give the performance and the audience was dismissed. Since the opening night Miss Crosman and her husband, Mr. Campbell, have been doing nothing but quarrel with my people, both on the stage and in the box office. In all my fifteen years' experience in the theatrical business I have never encountered any combination manager or star so harsh and overbearing with every one connected with the theatre as Miss Crosman and her husband have been. I regret that such a piece of theatrical property as Mistress Nell should have fallen into the hands of such people.

Yesterday it was announced that Ada Rehan would end her engagement in Sweet Nell of Old Drury, at the Knickerbocker Theatre, Jan. 19, and open in Philadelphia Jan. 21, one week before Miss Crosman's opening there. Miss Rehan is managed by the Theatrical Trust. It was understood that she would remain at the Knickerbocker until early in February, when N. C. Goodwin and Maxine Elliott were booked.

More trouble accumulated at the Savoy on Sunday, when a small fire started among some costumes in one of the dressing rooms. The watchman turned in an alarm and the blaze was extinguished at once. Scarcely any damage was done.

Miss Crosman will, of course, make her tour independent of the trust. Strange as it may seem to some persons, Mr. Campbell has found it perfectly feasible to book Miss Crosman independently, and he believes that any manager of a worthy attraction can do likewise. In view of the fact that Mr. Campbell has accomplished what many managers seem to consider impossible, some statements made by him to a MIRROR representative will prove valuable and instructive reading.

"In the first place," said Mr. Campbell, "let me make one point clear. Any manager that is willing to sit at his desk and work can conduct his business independently and far more satisfactorily than it can be conducted for him by an agency. I can say this positively, as the result of my own experience. Not alone can he follow his own desires instead of submitting to the dictation of others, but he can secure more advantageous terms and also save the agency's commission. It means work, though; strict attention to business, such as any other business man would give to his interests. The trouble with most managers is, I think, that they are lazy, and are too willing to relinquish a share of their profits, as well as their independence, in order to save themselves some legitimate labor. It is this laziness that has brought about the conditions that obtain in the business department of the American theatre at present.

"My experience in booking Miss Crosman's tour has been that a good attraction will book itself. Our route includes nearly all the principal cities, and I have found no difficulty in securing time wherever I desired it. No cities have been shut to me, and indeed so many have been the unsolicited demands for Miss Crosman's appearance that I have had to refuse a number of offers. Having been so successful in managing my own affairs, I see no reason for putting them into other hands, and shall certainly continue on independent lines. For next season Miss Crosman's tour is almost entirely booked, and the terms, route and other arrangements are much more satisfactory to Miss Crosman and myself than those that were made for us when we booked through an agency.

"As an illustration of what may happen if one puts oneself in the power of others, I will tell you an experience of mine. Last Spring, when Miss Crosman began her starring tour time was booked by the agency that controls most of the principal theatres of the country. At the opening of this season time was given me by the same agency. One day, after Miss Crosman's success as Nell Gwyn was assured, and we were nearing the end of our bookings, I called at the agency to secure further time and if possible, an opening in New York city. Previously I had had no difficulty in obtaining time, but on that day I was told that the head of the agency would not see me. On the same day it was announced that the agency had itself secured a Nell Gwyn play, and intended to star a well-known actress in it. Since that time I have had no communication with the agency. I was cast adrift and forced to shift for myself. It was hard to come suddenly against a stone wall, but I managed to find an opening. Time was secured at the Bijou Theatre, and Miss Crosman made her metropolitan debut in Mistress Nell. Her spontaneous and emphatic success is now a matter of theatrical history. It was so great as to demonstrate conclusively, if such demonstration were needed, that it is not the theatre, but the play and the artist that makes success. The Bijou had been closed for two weeks before we entered it, a dire failure having preceded us. Wiseacres had pronounced the house 'queered,' yet as soon as the artistic merit of Miss Crosman's performance became known the theatre was crowded. Then in the midst of the success, we were forced to leave the Bijou, owing to Miss Irwin having been previously booked. Here was another stone wall, but it passed. The Savoy Theatre was the only available playhouse in which Miss Crosman could continue her New York engagement, and we moved there. The Savoy was then practically an unknown theatre. Under another name, and at low prices, it had had an unsuccessful career as a music hall. The general public did not know the location of the house. In the force of these obstacles we opened at the Savoy, raised the prices to $2, and immediately drew large audiences of the highest class of theatregoers.

"The idea of a trust in theatres has always seemed to me absurd and unwarranted. It is the actor, not the theatre, that is the power. The theatre itself holds a position similar to the house where one lives or the store where one offers one's commodities for sale. The manager of a theatre is entitled to a fair rental for the use of his money that will give him a suitable return for his investment. But that a combination of theatre managers, or of persons controlling theatres, should dictate to the actor, to whom they are absolutely subordinate, is unfair and indefensible. Miss Crosman's standing is such that, providing she has a suitable play in which to display her art, the public, that wants to see her, not the theatre, will give her its patronage in whatever theatre she may appear.

"There is another side to Miss Crosman's success that isn't so generally known. It is the story of how that success was accomplished. Of the years of hard work in stock companies in Brooklyn, Pittsburg, and Denver. Of the struggle that Miss Crosman and I had to produce this play. Had it failed, we had planned to go to the far West and take to mining; to give up the struggle if the six years of earnest endeavor proved fruitless. As Miss Crosman says, whatever trials may come to her in the future, they cannot but seem light after those she has gone through with in the past."

A HOLIDAY CELEBRATION.

Frank C. Bostock, known as "the animal king," and director of the Baltimore Zoo, entertained his employes in that city in royal style on New Year's Eve. A banquet was enjoyed at the Zoo at midnight. At the head of one table Mrs. Bostock presided, with Chiquita, the "Cuban Atom," at her left. Mr. Bostock sat at the head of the second table with Captain "Jack" Bonavita on his left. A third table was presided over by Prof. A. Herman, who in Zoo hours wrestles with the lion Sultan. Among the other guests were W. G. Rollins, lecturer at the Zoo; Matthew E. Johnston, of elephant fame; Dr. and Mrs. E. L. Buckey, of Chicago; Mr. and Mrs. George W. Owens, Fred Lewis, Rudolf Canez, Henry Casey, Robert Purcell, Mr. and Mrs. Richard De Kenzo, Madame Moretti, the jaguar trainer; Mr. and Mrs. James T. Porter, Mr. and Mrs. E. Bodger, Leonie and Tina Timmie, A. J. Bozzell, "Baby Ida" Timmie, and Connie and Francis Bostock. Speeches were made by Mr. Bostock, Mr. Mackenzie, his press agent; Dr. Buckey, who is connected with the Indianapolis Zoo. Lecturer Rollins discoursed humorously. Matthew Johnston, whose New Year's greeting from Mr. Bostock was a cheque for $500 and a diamond ring, spoke feelingly of his twenty years' association with Mr. Bostock. Nearly every one else present had something to say, and the occasion was a happy one in every respect.

MEETING OF MANAGERS' ASSOCIATION.

The Association of Traveling Theatrical Managers met last Thursday afternoon at the offices of Gus Hill in this city, with President Hill in the chair. The by laws of the new association were again considered, and ways and means were discussed for accomplishing the various ends in view. Among the schemes proposed for mutual benefit of touring managers are the establishment of a permanent bond in this city, which may be brought to the immediate aid of any manager threatened with an attachment while on the road; the securing of reasonable railroad rates by an agreement to avoid use of roads unwilling to make equitable terms; and to keep a list of all actors and actresses under engagement with members, requiring from each who seeks new engagement a letter from his or her former employer thereby preventing players from leaving companies without due notice to managers and providing a system by which managers may not be subjected to impositions by irresponsible persons.

VANITY FAIR TO CLOSE.

The company playing Vanity Fair, of which Gertrude Coghlan is the star, will close on Saturday night. Dissensions between actors and managers, coupled with poor business, have contributed to this result.

Belcher and Hennessy, managers of the company, started out last Autumn by pirating Langdon Mitchell's play, Becky Sharp. They were promptly stopped by legal proceedings. After a period of enforced idleness the company went out again in a dramatization of "Vanity Fair," by J. H. Nevins, which did not infringe upon Mr. Mitchell's play.

Miss Coghlan, in a Cincinnati interview, tersely sums up her experiences with Belcher and Hennessy with the remark, "I have not been happy under the management of these gentlemen."

MURRY TO STAR BOYD.

Jules Murry, manager of Lewis Morrison, Neil Burgess and other attractions, made arrangements last week to star Archie Boyd next season in a new play of New England life by Charles Barnard, author of The County Fair. Mr. Boyd has won widespread popularity by his work in Shore Acres, The Village Postmaster and like dramas. Mr. Murry considers him exceptionally well suited for the stellar role in the new play, that he describes as a drama of much strength and atmosphere. A superior company is to be engaged, and the mounting will be elaborate.

LITT TO MANAGE COLLIER.

As told exclusively in THE MIRROR of Nov. 24 and discovered by the daily press of this city last week, William Collier will sever his connection with his present managers, Smyth and Perley, at the end of this season. Last week Mr. Collier signed a contract with Jacob Litt, who will star him for a term of years. Mr. Litt has options on several plays for Mr. Collier, including one by Augustus Thomas and another by Madeleine Lucette Ryley. It is said that Mr. Collier will appear in this city next September. At present he is touring successfully in on the quiet.

AT THE P. W. L.

Anna Randall Diehl, who was to have been chairman of the Literary meeting of the Professional Woman's League yesterday, was absent owing to illness, and Suzanne Leonard Westford took charge in her stead. The programme consisted of an interesting paper on Denmark by Velma Swanston, songs by Lillie Rumbelle, a talk on Russia by Letitia Cornell, and harp solos by Miss Behten.

THE CHRISTMAS MIRROR.

A Handsome Souvenir.

Denver Republican.

The Christmas number of THE DRAMATIC MIRROR is up to its usual standard of good things and is bound up with the regular weekly edition of this popular magazine of dramatic information. The contents of the holiday number are of great variety, ranging from story and essay to poem and clever witticisms, and illustrations, fancy, picturesque, typical and portraits. Among the articles useful to the student of the stage are "A New Chapter in the Life of Edmund Kean," with old and valuable cuts, by William J. Lawrence; "The Story of the Hungarian Drama," by Alexander Von Hegedus, Jr., and "The Actors' Church Alliance," by Rev. Walter E. Bentley. The articles in lighter vein are interesting and amusing, the cuts of very fine quality and the whole forms a handsome souvenir of the holiday times. An interesting feature is "Phyllis," a song composed for this number by Cissie Loftus.

A Handsome Number.

Topeka State Journal.

The Christmas number of THE DRAMATIC MIRROR is a handsome issue. It has an artistic cover page in colors that represents a star, arrayed as one of the trimmest twentieth century girls extant, beaming joyously, imbued with the happy spirit of Christmastide. The Christmas MIRROR is bright from cover to cover with special articles and verses appropriate to the season, in addition to its usual live budget of information of and about stage folks. Illustrations are more than profuse, including many clever cartoons, among which the "Worm's Eye Views of Current Plays" takes high rank. "Sledgeville, December 25," is the title of an exceedingly clever Christmas story by Philip Jacques. For minuteness and accuracy of detail this vivid life story of three stage folks is suggestive of Dickens, while for weirdness and horror Bulwer is nearly equalled.

Beautifully Illustrated.

Los Angeles Express.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is filled with interesting reading matter and a great deal of history of the stage. There are several very good short stories of interest not only to members of the theatrical profession, but to all. It is beautifully illustrated, the frontispiece being a clock dial and the jester's head in the hands of a charming young woman points to the hour of 12. All around the clock face figures of the lighter of the dramatic personages and musicians are floating through the air. Hundreds of likenesses of well-known footlight favorites glance at one from the pages and there is a sketch of the life of at least half a hundred prominent personages connected with the theatre life of to-day. It is a beautiful piece of workmanship from every standpoint of the printer and publisher.

Varied and Interesting.

Milwaukee Wisconsin.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a book of seventy-two pages amply illustrated with portraits of theatrical people as well as illustrations of the text. Among the articles in this holiday number are "A New Chapter in the Life of Edmund Kean," by William J. Lawrence; "Through London with Dickens," by Frank Oakes Rose; "Development of the Actor," by Doshier Welch; "An Actor's Impression of Vaudeville," by J. E. Dodson; "The Horse of the Melodrama," by J. I. C. Clarke; "My Little Girls," by Henrietta Crosman; "Haleel," by Rose Eytinge, and poems by Lorimer Stoddard, Edgar Keller, John Ernest McCann, Randolph Hartley and others. All in all Mr. Fiske has issued a very creditable holiday number of varied and interesting contents.

The Mirror Has No Rival.

Rochester Democrat and Chronicle.

The Christmas number of THE MIRROR furnishes gratifying evidence of the continued prosperity and success of that valuable organ of the dramatic profession. It is a most artistic publication, faultless in make-up, typography and illustration, and its special articles, mostly contributed by persons connected with the theatre, are interesting, suitable and generally of a high order of literary merit. THE MIRROR has no rival in its field and it has won its pre-eminence fairly by superior excellence in every respect, and especially by the courage and fearlessness with which it has fought for the best interests of the drama in this country, often against heavy odds, but always victoriously.

Attractive and Artistic.

Philadelphia Ledger.

This is the season of holiday publications, and one of the most attractive and artistic is the Christmas number of THE DRAMATIC MIRROR, which is bound up with the regular weekly edition. The latter is a well assorted fund of information of what is passing on the thousands of stages all over the States, and the holiday edition is filled with admirably drawn pictures and portraits, some fanciful, some from life, but all good. There is, too, a generous supply of interesting reading matter and a pretty little song by Cissie Loftus, entitled "Phyllis." The whole is bound in a handsome and attractive cover.

Expectations More Than Fulfilled.

Binghamton Herald.

The *Herald* has received from J. P. E. Clark, manager of the Stone Opera House, a Christmas number of THE DRAMATIC MIRROR. The handsome and bizarre cover gives one great expectations of what is to be found inside and these expectations are more than fulfilled. There are seventy-two pages, on which is found a melange of literary theatrical matter and some of the most exquisite artistic sketches that ever graced a paper of the kind. Well-known writers tell fascinating stories of theatrical life and topics akin and there is not a dull line to be found.

TO CELEBRATE FORREST'S BIRTHDAY.

The Edwin Forrest Lodge, Actors' Order of Friendship, will give a smoker on the evening of March 10 to celebrate the ninety-fifth anniversary of the birth of Edwin Forrest. The actual date of the great tragedian's birth was March 9, but the entertainment will be given on the 10th (Sunday) because upon that day the members of the organization may conveniently attend. The smoker will be held in the Actors' Order of Friendship Building in Forty-seventh Street.

RICHARD MANSFIELD AS OMAR KHAYYAM.

Richard Mansfield contemplates as one of his productions for next season a drama entitled Omar Khayyam, which embodies most of the "Rubaiyat" and in which Mr. Mansfield means to appear as Omar. The play has been written by a Pennsylvania author unknown in the dramatic field.

UNLEAVENED BREAD AT THE SAVOY.

Unleavened Bread, dramatized by Leo Ditrich-stein from Robert Grant's novel, will be produced by Liebler and Company at the Savoy Theatre Jan. 28. Elizabeth Tyree, who has resigned from Daniel Frohman's company, will take the leading role of Selma W[illegible] others in the cast will be Eleanor Robson, Robert Ingersoll, Margaret Fuller, Virginia Buchanan, Alice Fischer, Edward J. Morgan, [illegible] Powell, Malcolm Williams, George Woodward, Marion Selten, and Harry Hanlon. Rehearsals are now in progress under Mr. [illegible]'s direction.

PROFESSIONAL DOINGS.

From photo. by White, New York.

The subject of this illustration is Master Joey Santley, who is looked upon as one of the brightest juvenile artists now before the public. Master Joey is eight years of age. He was born in Salt Lake City on Jan. 10, 1892, and made his debut in Grand Rapids, Mich., in Lincoln J. Carter's production of The Heart of Chicago. After that season he filled ten weeks through the West in vaudeville with Harry Pleon, the English character singer, and during the seasons of 1898-99 and 1900 he was with Corse Payton's stock company, playing child parts and doing his specialty. He is this season with Alma Chester doing specialties and playing parts, and is featured in Miss Chester's production of Little Lord Fauntleroy. The press and public have praised this talented boy's work. He has a sweet singing voice and natural dramatic instinct, and the rapid progression he has made in so short a time leads to the prediction for him of a brilliant future in his profession. Master Joey's parents have had and are entertaining an offer from a well known manager to star him next season in a play especially written for him.

Maurice Farkoa, if he can secure a release from his contract with George Edwardes, may appear in Wiener Blut, at the Broadway Theatre.

The third matinee performance this season by the pupils of the American Academy of the Dramatic Arts will take place at the Empire Theatre on Jan. 10. The plays will be The Marriage of Guinneth, a new romantic drama by Florence Wilkinson, and A Silver Wedding, a translation from the Danish by Olga Flinch.

THE MIRROR is in receipt of a contribution of one dollar toward the Actors' Home Fund from Herman E. Franklin, correspondent of THE MIRROR at Decatur, Ind.

Scott Cooper has been transferred from 'Way Down East (Eastern) to succeed Odell Williams as Squire Bartlett in the No. 1 company.

Grace Welby, who has been ill with nervous prostration, is now convalescing at the home of her sister, Mrs. Charles O'C. Irwin, Arlington, N. J.

The Widow Van Cott (Western) opened on Jan. 1 with Edward C. Jepson as manager and James H. Alliger, business manager.

The Very Rev. Henry F. Farrell, of this city, lectured upon Shakespeare's Macbeth before the Azarian Reading Circle at Holy Angels' Hall, Buffalo, on Dec. 27.

Frank F. and Inez Fisher have closed a season of twenty-four weeks with the Kennedy Players and are resting at Tamaqua, Pa.

William Melrose, of Old Arkansaw, was accidentally shot by a fellow player at Elkhart, Ind., on Dec. 29, one of his hands being painfully injured.

John Drew has recently heard from social acquaintances strange reports of a young woman who represents herself as a relative of his and as an actress. The young woman, who has given her name as "Miss Barrymore Drew," was recently met on an ocean steamer New York bound by a friend of Mr. Drew's, to whom she represented herself, as she has represented herself to others, as a relative of the actor and an actress. Her manner and appearance are reported to be prepossessing and might impose upon persons not acquainted with the theatre. Of course no such person as "Miss Barrymore Drew" is known to the profession.

Through the influence of Percy Plunkett, of The Village Postmaster, the following members of that company have joined the Actors' Fund of America in a body: Esther Williams, Janet Corcoran, Fannie Hunt, Avonie Mortimer, Walter Ryder, Pierce Young, George Linderman, Roland Rex and James Pilling.

Robert Cummings, after spending several days in New York on business, left for Salt Lake City recently, taking a majority of the company with him. The season at Salt Lake City opened last night. John J. Shaw is not a member of the company, as has been reported. Mr. Cummings will return to New York in March on business.

Lucienne Breval, the famous French soprano, arrived in New York on Sunday on the *Kaiserin Maria Theresia*. She will make her American debut at the Metropolitan Opera House with the Grau company as Chimene, in Le Cid, on Wednesday evening.

Director Heinrich Conried, of the Irving Place Theatre, will deliver his second lecture this season upon "The German Poets and their Language," at his playhouse, to-morrow (Wednesday) afternoon, beginning at four o'clock. The subject of the lecture will be "Goethe's Life and His Poems."

Howard P. Taylor and Clare Glsiko have just completed a new comedy founded upon the life of Nell Gwynne. The incidents of the play are said to be entirely different from those of any play upon the same subject yet presented. The cast is composed of only six characters, and the play is a comedy.

Amelia Bingham and her company are rehearsing The Climbers under the personal direction of Clyde Fitch, the author, and it is promised that a finished first performance will be given to-night (Tuesday) at the Bijou Theatre.

John W. Moore, business manager for A Wise Woman (Western), which closed at Kankakee, Ill., on Dec. 26, has joined Fred Robbins' Little Trixie company, filling the same position.

Edwin H. Low is arranging for the passage to London of The Belle of Bohemia company, consisting of twenty-two persons. [illegible] evidence the company will [illegible] (Wednesday) from [illegible] *Bohemian*. Harry B[illegible] accompany the company.

Madame Jen[illegible] complete [illegible]

EAD.

OUTLINES.

A HUNDOO HOODOO (Whiting and Wilkes): Peoria, Ill., Jan. 8; Bloomington 9; Champaign 10; Kankakee 11.

A HOMESPUN HEART (Herrea and Floyd, mgrs.): Oneonta, N. Y., Jan. 8; Susquehanna, Pa., 9; Port Jervis, N. Y., 10; Poughkeepsie 12; Albany 14-16; Manchester, N. H., 17-19; Worcester, Mass., 21-26.

A HOT OLD TIME (The Rays, Edgar Selden, mgr.): Cincinnati, O., Jan. 7-12.

A MERRY CHASE (Will F. Gardner, mgr.): Lake City, Ia., Jan. 8; Clare 9; Ayreshire 10; Ruthven 11; Emmetsburg 12; Estherville 14; Spencer 15; Britt 16; Belmond 17; Eagle Grove 18; Boone 19; Webster City 21; Eldora 22; Hampton 23; Mason City 24; Osage 26.

A MIDNIGHT BELL: Bethlehem, Pa., Jan. 8; Washington 14.

A MILK WHITE FLAG: Little Rock, Ark., Jan. 8; Ft. Smith 9; Joplin, Mo., 10; Galena, Kan., 11; Ft. Scott 12; Ottawa 14; Parsons 15; Winfield 16; Arkansas City 17; Wellington 18; Wichita 19; Hutchinson 21; Salina 22; Junction City 23; Topeka 24; Lawrence 25; Atchison 26.

A MILLION A MINUTE (H. D. Grahame, mgr.): Seneca Falls, N. Y., Jan. 10; Waterloo 11; Lyons 12.

A NIGHT AND A DAY: Appleton, Wis., Jan. 9; Manitowoc 10; Sheboygan 11; Racine 12; Peru, Ill., 13; Aurora 14; Joliet 15; Bloomington 16; Ottawa 17; Dixon 18; Sterling 19; Rock Island 20; Kewanee 21; Moline 22; Davenport, Ia., 23; Clinton 24; Galesburg 25; Monmouth 26.

A PACK OF CARDS (Prentice and De Wolf, mgrs.): Renovo, Pa., Jan. 8; Emporium 9.

A PAIR OF TRAMPS (L. M. Rover, mgr.): Atoka, I. T., Jan. 8; Lehigh 9; Sc. McAllister 10; Muskogee 11; Vinita 12; Chetopa, Kan., 14; Oswego 15; Weir City 16; Parsons 17; Pittsburg 18; Cherokee 19; Ft. Scott 21; Rich Hill, Mo., 22; Marshall 23; Sedalia 24; Higginsville 26.

A POOR RELATION (Alden Bass: Fred G. Berger, mgr.): Findlay, O., Jan. 8; Upper Sandusky 9; Shelby 11; Norwalk 12; Elyria 13; Lorain 15; Ashtabula 16; Dunkirk, N. Y., 17; Warren, Pa., 18; Oil City 19; Titusville 21; Meadville 22; Jamestown, N. Y., 23; Salamanca 24; Johnsonburg, Pa., 25; Kane 26.

A RAG TIME RECEPTION (Hal King, mgr.): Geneva, N. Y., Jan. 28; Lyons 29; Oswego 30; Cortland 31; Oneida Feb. 1; Watertown 2.

A ROMANCE OF COON HOLLOW (Eastern): J. Henry Rice, mgr.: Camden, N. J., Jan. 7-9.

A ROMANCE OF COON HOLLOW (Western): M. Brennan, mgr.: Mt. Sterling Ky., Jan. 8; Richmond 9; Danville 10; Frankfort 11; New Albany, Ind., 12.

A RUN ON THE BANK (Posey and St. John; Geo. L. Chennell, mgr.: Galveston, Tex., Jan. 8; Ft. Worth 9; Oklahoma City, Ok. T., 13; Guthrie 14.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Sacramento, Cal., Jan. 9, 10; Santa Rosa 11; Vallejo 12; San Francisco 13-19.

A STRANGER IN NEW YORK: Salina, Kan., Jan. 8.

A TEXAS STEER (Matt L. Berry, mgr.): St. Louis, Mo., Jan. 6-13.

A TRIP TO CHINATOWN (Fred E. Wright, prop.): Des Moines, Ia., Jan. 6-8; St. Joseph, Mo., 10-12; Kansas City 14-19; St. Louis 20-26.

A TRIP TO COONTOWN: Omaha, Neb., Jan. 6-8; St. Joseph, Mo., 10; Lawrence, Kan., 11; St. Louis, Mo., 14-19.

A TRIP TO THE CIRCUS (Hamilton's): Gallatin, Mo., Jan. 8; Cameron 9; Edina 10.

A TURKISH BATH: Portland, Ore., Jan. 7-12; Olympia, Wash., 14; Tacoma 15, 16; Aberdeen 17.

A WISE GUY (Geo. E. Reno, mgr.): Detroit, Mich., Jan. 7-12; Cleveland, O., 14-19; Syracuse, N. Y., 21-23; Rochester 24-26.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Phillipsburg, Pa., Jan. 10.

A WOMAN IN THE CASE (Al. J. Rushy, mgr.): Grinnell, Ia., Jan. 8; Tama 9; Vinton 10; Waterloo 11; Cedar Falls 12; Waverly 14; Austin, Minn., 16.

A YOUNG WIFE (A. W. Herman, mgr.): St. Louis, Mo., Jan. 7-12; Chicago, Ill., 14-19.

ACROSS THE PACIFIC (H. C. Blaney; E. W. Fuller, mgr.): Pittsburg, Pa., Jan. 7-12; Philadelphia 14-26.

ADAMS, MAUDE (Chas. Frohman, mgr.): Washington, D. C., Jan. 7-12.

ALLEN, VIOLA: New York city Dec. 31—indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): New York city Jan. 7-12.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonelli's; W. S. Butterfield, mgr.): Oshkosh, Wis., Jan. 8; Janesville 9; Soldiers' Home 10; Kokomo, Ind., 11; Anderson 12; Dayton, O., 14-16.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): Rochester, N. Y., Jan. 8, 9; Auburn 14; Schenectady 18.

ARIZONA (Western): Kirke La Shelle and F. R. Hamlin, mgrs.): Chicago, Ill., Jan. 7-12.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 29—indefinite.

AT PINEY RIDGE (M. O. Higgins, mgr.): Philadelphia, Pa., Jan. 7-12; Chester 14; Trenton, N. J., 15; Elizabeth 16; Camden 17-19; Jersey City 20-26.

BALDWIN-MELVILLE STOCK (Northern): Cincinnati, O., indefinite.

BALDWIN-MELVILLE STOCK (Southern): New Orleans, La., Nov. 1—indefinite.

BARBARA FRIETCHIE: Lexington, Ky., Jan. 10.

BECAUSE SHE LOVED HIM SO: Poughkeepsie, N. Y., Jan. 10.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): Philadelphia, Pa., Dec. 31-Jan. 12; Washington, D. C., 14-19; Chicago, Ill., 21-Feb. 2.

BLAIR, EUGENIE: Sioux City, Ia., Jan. 11.

BLUE JEANS: Cherokee, Ia., Jan. 11; Sioux City 12; Lincoln, Neb., 18, 19.

BROWN'S IN TOWN (Belcher and Hennessy): Livingstone, Mont., Jan. 8; Billings 9; Miles City 10; Glendive 11; Dickson, N. D., 12; Bismarck 14; Jamestown 15; Valley City 16; Fargo 17; Winnipeg, Man., 19; Grafton N. D., 21; Grand Forks 22; Crookston, Minn., 23.

BROWN FROM BOSTON (Robt. Pollock, mgr.): Marysville, O., Jan. 8; Urbana 9; Mt. Gilead 10; Delaware 11; Coshocton 12; New Comerstown 14; Cambridge 15; Barnesville 16; Caldwell 17; Martin's Ferry 19.

CAPTAIN JINKS OF THE HORSE MARINES: Philadelphia, Pa., Jan. 7—indefinite.

CARTER AND SMITH STOCK: Mt. Vernon, N. Y., Jan. 7-12.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Brooklyn, N. Y., Jan. 7-12.

CAUGHT IN THE WEB (W. C. Elmendorf, mgr.): Chicago, Ill., Dec. 30-Jan. 12.

CHAMPLIN, CHAS. K. (Frank L. Raymond, mgr.): Mt. Vernon, N. Y., Jan. 7-12.

CHATTANOOGA: Fort Dodge, Ia., Jan. 8; Boone 9; Des Moines 10-12; Pana, Ill., 21.

CLARKE, CREASTON: Allentown, Pa., Jan. 10; Reading 11, 12; Philadelphia 14-19.

CLARKE, HARRY CORSON (What Did Tomkins Do?): Spokane, Wash., Jan. 7, 8; Wallace 10; Great Falls, Mont., 11; Helena 12; Butte 13-15; Anaconda 16; Bozeman 18; Livingston 19; Billings 21; Jamestown, N. D., 22; Fargo 24; Winnipeg, Man., 25, 26.

CLEMENS' CLAY: Springfield, O., Jan. 8; Xenia 9; Maysville, Ky., 10; Paris 11; Frankfort 12; Louisville 14-16; Bowling Green 17; Nashville, Tenn., 18, 19; Hopkinsville, Ky., 21; Evansville, Ind., 22; Cairo, Ill., 23.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

COURTING AT GREENS' (M. O. Higgins, mgr.): Fostoria, O., Jan. 8; Findlay 9; Lima 10; Springfield 11; Zanesville 12.

CRANE, WM. H. (David Harum): Chas. Frohman, mgr.): New York City Oct. 1—indefinite.

DAVY CROCKETT (C. M. Gardner, mgr.): St. Louis, Mo., Jan. 7-12.

DE TOURNEY, ELSIE (Edw. C. Rinehard, mgr.): St. Paul, Minn., Jan. 12-15.

DEVIL'S AUCTION: Rockford, Ill., Jan. 8; Clinton, Ia., 10; Moline, Ill., 11; Rock Island 12; Galesburg, Ill., 13.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York City Sept. 17—indefinite.

DOWNING, ROBERT E. A. (Wolf, mgr.): Dubuque, Ia., 8; Clinton 9; Oskaloosa 10; Bloomington, Ill., Indianapolis, Ind., 14-16.

DOYLE, MARTIN Golden, mgr.): New York Jan. 7-12.

ON THE FARM (H. W. Link, mgr.): Perry, Ia., Jan. 8; Warsaw 9; Batavia 10; Jamestown 11; Seneca Falls 12.

ESMERALDA, MARIE: New York city Dec. 25—indefinite.

FREW, JOHN: Schenectady, N. Y., Jan. 10; Glens Falls 11; Baltimore, Md., 14-19.

GAYNOR'S BUFFALO (Frank W. Nason, mgr.): Somerset, O., Jan. 10; New Lexington, 11; Corning 12; Athens 13; Rochester 15; New Straitsville 16; Millfield 17; Wellston 18; Jackson 19.

GAYETY THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

GAYLER BOHMAN (Auden Benedict's): J. E. Murray, mgr.): Chicago, Ill., Jan. 6-19; Canton 21; St. Charles 22; Aurora 23; La Salle 24; Ottawa 25; Kankakee 26.

GUS (Morrison's, Western; Jules Murray, mgr.): Keokuk, Ia., Jan. 9; Moline, Ill., 12.

HANNIGAN'S BALL (Eastern; Olds Mack, mgr.): Carroll, Ind., Jan. 9; Wappanee 10; Mushcon, Mich., 13, 14; Holland 15; Marshall 18; Coldwater 19.

HOYT, MRS. Chas. B. Power, mgr.): Denver, Col., Jan. 7-12.

FOR HER SAKE (Eastern; Wester, Meitor and Cramer, mgrs.): Brazil, Ind., Jan. 8.

FOR HER SAKE (Western; Risco and Holland, mgrs.): Santa Ana, Cal., Jan. 8; Santa Barbara 9; Ventura 10; Santa Paula 11; San Bernardino 12; Yuma, Ariz., 14; Tucson 15; Wilcox 16; Silver City, N. M., 17; Deming 18; El Paso, Tex., 19; Big Spring 21; Colorado 22; Abilene 23; Baird 24; Thurber 25; Weatherford 26.

FRAWLEY STOCK: Seattle, Wash., Jan. 6-12; San Jose, Cal., 21, 22; Stockton 23; Sacramento 24, 25; Fresno 26.

FRITZ IN NEW YORK: Kewanee, Ill., Jan. 12; Peoria, Ill., 13.

FROHMAN, DANIEL, STOCK: New York city Nov. 28, indefinite.

GALLATIN, ALBERTA (Nell Gwynne; Edwin O. Child, mgr.): Jackson, Mich., Jan. 8; Bay City 9; Saginaw 10; Grand Rapids 11, 12; Columbus, O., 14-19; Lincoln 21; Peoria 22; Springfield 23; Champaign 24; Jacksonville 25; Evansville, Ind., 26.

GILHOOLEY'S RECEPTION (W. J. McDonald, mgr.): Caddo, Ind. Ter., Jan. 8; Lehigh 9; Coalgate 10; McAllister, I. T., 11; Gibson 12; Claremore 14; Tulsa 15.

GILLETTE, WM. (Sherlock Holmes; Chas. Frohman, mgr.): Cincinnati, O., Jan. 7-12.

GODLESS, EB HARD (old Jed Prouty; Wm. Henry Rudolph, mgr.): San Francisco, Cal., Jan. 6-12; Oakland 13; San Jose 16, 17; Stockton 18; Sacramento 19, 20; Ogden 21, 22; Salt Lake City 24-26.

GOODWIN, N. C., AND MAXINE ELLIOTT (Geo. J. Appleton, mgr.): Boston, Mass., Dec. 24—indefinite.

GOODWIN-WINTER (Jack Goodwin, mgr.): Berryville, Va., Jan. 7-12.

HANS HANSEN (Jas. T. McAlpine; McPherson, Kan., Jan. 10; Herrington 11; Council Grove 12; Emporia 14; Burlington 15; Yates Center 16.

HART, JOHN: New York city Nov. 12—indefinite.

HASWIN, CARL (A Lion's Heart: W. H. Gwiatt, mgr.): Chicago, Ill., Dec. 23-Jan. 12.

HEARTS ARE TRUMPS (Chas. Frohman, mgr.): Boston, Mass., Dec. 24—indefinite.

HEARTS OF OAK (Herne's; Wm. B. Crosse, mgr.): Philadelphia, Pa., Jan. 7-12; Baltimore, Md., 14-19; Charlestown, W. Va., 21; Marietta, O., 22; Parkersburg, W. Va., 23; Sistersville 24; Uniontown, Pa., 26.

HEARTS OF THE BLUE RIDGE: Holyoke, Mass., Jan. 7-9.

HELD, ANNA (F. Ziegfeld, mgr.): Newark, N. J., Jan. 7-12; Philadelphia, Pa., 14-19.

HERNE, JAS. A. (Liebler and Co., mgrs.): Cleveland, O., Jan. 7-12.

HOBOKE, POLICE AND CO. (Peter Dailey): Harlem, N. Y., Jan. 7-12.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.; Chas. H. Haystead, mgr.): Scranton, Pa., Jan. 10-12; Danville 16.

HUMAN HEARTS (Western; Allan Hampton, mgr.): San Francisco, Jan. 7-12.

IN OLD KENTUCKY: Syracuse, N. Y., Jan. 7-9; Rochester 10-12; Brooklyn 14-19.

IN WALL STREET: Boston, Mass., Jan. 7-12.

IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 20-Jan. 12; Schenectady, N. Y., 15.

JAMES KIDDER (Wagenhals and Kempner, mgrs.): Salt Lake City, U., Jan. 14-19.

JEFFERSON, THOMAS: Danville, Ill., Jan. 8; Lafayette, Ind., 9; Paris, Ill., 10; Mattoon 11; Decatur 12; Springfield 14; Alton 15; Quincy 16; Dubuque, Ia., 17; Keokuk 18; Burlington 20.

KEENAN, FRANK (A Poor Relation; Fred G. Berger, mgr.): Kewanee, Ill., Jan. 8; La Salle 9; Muscatine, Ia., 10; Cedar Rapids 11; Iowa City 12; Burlington 14; Hannibal, Mo., 15; Quincy, Ill., 16; Keokuk, Ia., 17; Ottumwa 18; Fairfield 19; Washington 21; Oskaloosa 22; Atlantic 23; Council Bluffs 24; Omaha, Neb., 25, 26.

KELCEY-SHANNON: New York city Jan. 8—indefinite.

KIDNAPPED IN NEW YORK (Barney Gilmore): Chicago, Ill., Jan. 7-12.

KING OF THE OPIUM RING (Eastern; Chas. E. Blaney, mgr.): Cincinnati, O., Jan. 7-12.

LABADIE, HUBERT (Edwin Patterson, mgr.): Tyler, Tex., Jan. 8; Rusk 9; Jacksonville 10; Crockett 11; Huntsville 12; Navasota 14; Bryan 15; Redmond 16; Mexia 17; Calvert 18; Hearne 19.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LEBOYLE, HENNESSY (Other People's Money): Griffin, Ga., Jan. 8; Montgomery, Ala., 9; Mobile 10, 11; Pensacola, Fla., 12.

LITTLE TRIXIE (Fred Robbins, mgr.): Newport, Ark., Jan. 11; Hot Springs 12.

LOST IN THE DESERT (Gus Hill): Waterbury, Conn., Jan. 7-9; New Haven 10-12.

LOST RIVER (No. 1; Liebler and Co., mgrs.): Lawrence, Mass., Jan. 9, 10.

LOST RIVER (No. 2; Liebler and Co., mgrs.): Chicago, Ill., Dec. 31—indefinite.

McCARTHY'S MISHAPS (H. M. Blackaller, mgr.): David City, Neb., Jan. 8.

McFADDEN'S ROW OF FLATS (C. C. Stumm, mgr.): Jersey City, N. J., Jan. 7-12; Newark 14-19.

McHENRY, NELLIE (A. J. Spencer, mgr.): Buffalo, N. Y., Jan. 7-12.

MALONEY'S WEDDING DAY (Jas. L. McCabe; Ray Bradbury, mgr.): Butler, Ind., Jan. 8; Kendallville 9; St. Mary's, O., 10; Dunkirk, Ind., 11; Union City 14; Winchester 15; Rushville 16; Connersville 17; Brookville 18; Shelbyville 19.

MANNERING, MARY (Frank McKee, mgr.): New York city Dec. 10—indefinite.

MAN'S ENEMY (Samuel F. Kingston, mgr.): Leavenworth, Kan., Jan. 6-12; Cincinnati, O., 14-19.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Chicago, Ill., Jan. 14—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Ashtabula, O., Jan. 8; Findlay 9; Toledo 10-12; Tiffin 14; Springfield 15; Chillicothe 16; Parkersburg, W. Va., 17; Marietta, O., 18; Cambridge 19.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Buffalo, N. Y., Jan. 7-12.

MATTHEWS AND BULGER (Dunne and Ryley, mgrs.): Boston, Mass., Dec. 24-Jan. 17.

MELVILLE, ROSE (Sis Hopkins): Hamilton, Ont., Jan. 8; Lyons, N. Y., 9; Geneva 10; Corning 11; Ithaca 12; Jersey City, N. J., 14-19; New York city 21-26.

MILADI AND THE MUSKETEER: Boston, Mass., Dec. 24—indefinite.

MILLER, HENRY: Washington, D. C., Jan. 7-12; Trenton, N. J., 14; Lancaster, Pa., 15; Reading 16; Allentown 17; Wilkes-Barre 18; Scranton 19; Baltimore, Md., 21-26.

MISS BOBBIE: Burlington, Ia., Jan. 8.

MISS HURSEY FROM JERSEY: Tarentum, Pa., Jan. 8; Vandegrift 9; Washington 10; Greensburg 12; Latrobe 14.

MISS TOPSY TURVY (Boyd P. Jay, mgr.): Moline, Ill., Jan. 16.

MISTAKES WILL HAPPEN (Chas. Dickson): Lafayette, Ind., Jan. 8; Terre Haute 9; Frankfort 10; Logansport 11; Marion 12; St. Louis, Mo., 14-19; Washington, D. C., 21-26.

MISTRESS NELL (Maurice Campbell, mgr.): Troy, N. Y., Jan. 9; Cohoes 11; Saratoga 12; Glens Falls 14; Amsterdam 15; Gloversville 16; Johnstown 17; Rome 18; Ithaca 19.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Toronto, Can., Jan. 7-9; St. Catherines 10; Akron, O., 11; Canton 12; Cincinnati 14-19; Huntington, W. Va., 21; Charleston 22; Charlottesville, Va., 23; Richmond 24; Newport News 25; Norfolk 26.

MONTE CRISTO: Hartford, Conn., Jan. 10.

MORTIMER, CHAS. G. V. Parsons, mgr.): Johnsonburg, Pa., Jan. 7-12.

MURPHY, JOSEPH: Chicago, Ill., Jan. 7-12; So. Chicago 13; Joliet 14; So. Bend, Ind., 15; Battle Creek, Mich., 16; Grand Rapids 17-19; Lansing 21; Saginaw 22; Bay City 23; Toledo, O., 24-26.

MURPHY, TIM (Fred G. Berger, mgr.): Oskaloosa, Ia., Jan. 8; Washington 9; Canton, Ill., 10; Champaign 11; Danville 12; Terre Haute, Ind., 14; Washington 15; Evansville 16; Louisville, Ky., 17-19; Memphis, Tenn., 21, 22; Clarksville 23; Nashville 24; Birmingham, Ala., 25; Columbus, Miss., 26.

MURRAY AND MACK (Shooting the Chutes; Olds Mack, mgr.): Lordville, Col., Jan. 8; Pueblo 9; Colorado Springs 10; Cheyenne, Wyo., 11; Laramie 12.

MY AUNT'S NEPHEW (Belmore and Wilson; Ira J. La Motte, mgr.): Monmouth, Ill., Jan. 8; Burlington, Ia., 9; Ottumwa 10; Keokuk 11; Galesburg, Ill., 12.

MY DAUGHTER-IN-LAW (S. Goodfriend, mgr.): Wilmington, N. C., Jan. 8; Raleigh 9; Goldsboro 10; Fayetteville, S. C., 11; Tarboro 12; Asheville, N. C., 14; Charlotte 15.

NATHAN HALE (W. M. Wilkison, mgr.): Philadelphia, Pa., Jan. 7-12.

NELL, JAMES: Buffalo, N. Y., Jan. 7-March 16.

NETHERSOLE, OLGA (Louis Nethersole, mgr.): Philadelphia, Pa., Jan. 7-26; Brooklyn, N. Y., 28-Feb. 9.

NEXT DOOR (J. H. Arthur, mgr.): Marion, Ind., 8; Kokomo 9; Alexandria 10; Elwood 11; Muncie 12; Peru 14; Frankfort 15; Lafayette 16; Bloomington, Ill., 17; Peoria 18; Quincy 19.

O'ROURKE'S WEDDING: Topeka, Kan., Jan. 12.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsey, mgr.): N. Baltimore, Ind., Jan. 8; Kenton 11; Marion 14; Ashland 15; Akron 17; Canal Dover 19; Wooster 21; Millersburg 22; Mt. Vernon 23; Coshocton 24; Lancaster 26.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Sacramento, Cal., Jan. 6-8; Vallejo 9; Salinas 10; Watsonville 11; Hollister 12; San Jose 14; Grass Valley 15; Auburn 16; Virginia City, Nev., 17; Carson 18; Reno 19.

OLIVER-LESLIE STOCK: San Francisco, Cal., Dec. 3—indefinite.

O'NEILL, JAMES (Liebler and Co., mgrs.): Springfield, Mass., Jan. 8, 9; Hartford, Conn., 10-12.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Providence, R. I., Jan. 7-12.

ON THE SUWANEE RIVER (M. Pitee, mgr.): Albany, N. Y., Jan. 7, 8; Troy 10-12.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

PERKINS, WALTER (The Man from Mexico: Will O. Wheeler, mgr.): Rockland, Me., Jan. 8; Togus 9; Augusta 10; Biddeford 11.

POVERTY ROW: Cedar Rapids, Ia., Jan. 9; Iowa City 10; Marshalltown 11; Oskaloosa 12; Keokuk 15; Canton, Ill., 16; Springfield 17; Lincoln 18; St. Louis, Mo., 21-26.

PRIVATE JOHN ALLEN (Chas. B. Hanford): St. Joseph, Mo., Jan. 8; Falls City, Neb., 9; Beatrice 10; Nebraska City 11; Lincoln 12; Fremont 14; Norfolk 15; Sioux 16; York 18; Omaha 19; Des Moines, Ia., 22.

QUO VADIS (Aiden Benedict's; H. J. Bernard, mgr.): Pigeell, I. T., Jan. 8; Ardmore 9; Gainesville, Tex., 10; Henrietta 11; Wichita Falls, Tex., 12; Bowie 14; Decatur 15; Denton 16; Pilot Point 17; Bonham 18; Clarksville 19; Sulphur Springs 21; Pittsburg 22; Jefferson 23; Marshall 24; Longview 25; Palestine 26.

QUO VADIS (Aiden Benedict's; E. T. Stetson, mgr.): Seneca Falls, N. Y., Jan. 8; Geneva 9; Penn Yan 10; Clyde 11; Newark 12; Holly 14; Allbion 15; Middleport 16; Lockport 17; Niagara Falls 18; Batavia 19; Le Roy 21; Warsaw 22; Perry 23; Mt. Morris 24; Watkins 25; Athens, Pa., 26.

QUO VADIS (Aiden Benedict's; E. C. Summers, mgr.): Crisfield, Md., Jan. 8; Salisbury 9; Milford, Del., 10; Cambridge, Md., 11; Easton 12; Annapolis 14; Havre de Grace 15; Hanover, Pa., 16; Frederick, Md., 17; Martinsburg, W. Va., 18; Chambersburg, Pa., 19; Hagerstown, Md., 21; Grafton, W. Va., 22; Mannington 23; Clarksburg 24; Morgantown 25; Dawson, Pa., 26.

QUO VADIS (Whitney and Knowles; Western; C. N. Richards, mgr.): Paris, Tex., Jan. 8; Dennison 9; Sherman 10; Dallas 11-12.

QUO VADIS (Whitney and Knowles): New York city Dec. 31—indefinite.

RAILROAD JACK (E. Guy Caufman, mgr.): Fresno, Mo., Jan. 8; Ironton 9; Charleston 10; Sikeston 11; Dexter 12.

REAPING THE WHIRLWIND (Cook and Cullen, mgrs.): Indianapolis, Ind., Jan. 7-9.

REHAN, ADA (Sweet Nell of Old Drury): New York city Dec. 31-Jan. 19; Philadelphia, Pa., 21-Feb. 2.

RIP VAN WINKLE (Thomas Jefferson): Danville, Ill., Jan. 8; Lafayette, Ind., 9; Mattoon, Ill., 10; Pana 11; Decatur 12.

ROANOKE: Palestine, Tex., Jan. 8; Tyler 9; Shreveport, La., 10; Texarkana, Ark., 11; Hot Springs 12; Little Rock 15.

ROBINSON STOCK (W. A. Robinson and H. S. Stanley, mgrs.): Granville, N. Y., Jan. 7-12.

ROBSON, STUART (D. V. Arthur, mgr.): Boston, Mass., Dec. 31-Jan. 12.

ROGERS BROTHERS: Chicago, Ill., Dec. 24—indefinite.

ROYAL LILIPUTIANS (Gus Hill): Thomas R. Henry, mgr.): New York city Jan. 7-12; Brooklyn, N. Y., 14-26.

RUPERT OF HENTZAU (Howard Gould; Wallace Munro, mgr.): Springfield, Ill., Jan. 9; Peoria 10; Ottumwa, Ia., 11; Des Moines 12; Omaha, Neb., 13, 14; St. Joseph, Mo., 16; Kansas City 17-19.

RUSSELL, ANNIE (A Royal Family; Chas. Frohman, mgr.): New York city Sept. 5—indefinite.

SECRET SERVICE: Macon, Ga., Jan. 9.

SHANTYTOWN (H. A. Mayo, mgr.): Lowville, N. Y., Jan. 8; Canwenour 10; Canton 11.

SHEARER, TOMMY: Olyphant, Pa., Jan. 7-12; Carbondale 14-19.

SHENANDOAH: Ogden, U., Jan. 8; Salt Lake City 9, 10; Denver, Col., 14-19.

SHERLOCK HOLMES (No. 2; Chas. Frohman, mgr.): Milwaukee, Wis., Jan. 7-12; St. Paul, Minn., 14-16; Minneapolis 17-19.

SHORE ACRES (Herne's; William B. Crosse, mgr.): St. Louis, Mo., Jan. 7-12; Evansville, Ind., 13; Kansas City, Mo., 14-19; St. Thomas, Ont., 21; Hamilton 22; Toronto 24-26.

SHUBERT STOCK: Buffalo, N. Y., Sept. 10—indefinite.

SIBERIA (W. J. Fielding, mgr.): Cleveland, O., Jan. 7-12.

SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Nevada, Mo., Jan. 14.

SKINNER, OTIS: Atlanta, Ga., Jan. 11, 12; Savannah 15.

SOTHERN, E. H.: Chicago, Ill., Dec. 31-Jan. 19.

SPORTING LIFE (Walter Sanford, mgr.): Allentown, Pa., Jan. 11, 12; Wilkes-Barre 14, 15; Binghamton, N. Y., 16, 17; Auburn 18, 19; Syracuse 21-23; Rochester 24-26.

STEP BY STEP (Adolph Pfeil): Strasburg, Va., Jan. 8; Front Royal 9; Luray 10; Shenandoah 11; Staunton 12.

STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

SULLY, DANIEL (Willis E. Boyer, mgr.): Binghamton, N. Y., Jan. 8; Ithaca 9; Syracuse 10; Gloversville 11; Amsterdam 12.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Kansas City, Mo., Jan. 7-12; St. Joseph 13, 14; Creston, Ia., 15; Des Moines 16, 17; Iowa City 18; Moline, Ill., 19.

TEN NIGHTS IN A BAR ROOM (Palmer's): Jonesboro, Ark., Jan. 8; Forest City 9.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THAT MAN: Butte, Mont., Jan. 7-12; Helena 14.

THE ANGEL OF THE ALLEY (Sullivan and Harris, props.; W. J. Fielding, mgr.): Colorado Springs, Col., Jan. 8.

THE BLACK DIAMOND EXPRESS (Devere and Victor; Myersdale, Pa., Jan. 8; Bedford 9; Everett 10; Hopewell 11; Tyrone 12; Windber 14; Hastings 15; Glen Campbell 16; Punxsutawney 17.

THE BOWERY AFTER DARK (Woods and Roberts, mgrs.): Gloversville, N. Y., Jan. 8; Johnstown 9; Herkimer 10; Utica 11, 12; Watertown 14; Oswego 15; Fulton 16; Cortland 17; Norwich 18; Binghamton 19.

THE CHRISTIAN (Eastern): Pottstown, Pa., Jan. 8; Lebanon 9; Carlisle 10; Pottsville 11; Easton 12; Allentown 14; Hazleton 15; Wilkes-Barre 16; Scranton 17; Binghamton, N. Y., 18; Corning 19.

THE CHRISTIAN (Western: Liebler and Co.: John M. Hickey, mgr.): Denver, Col., Jan. 7-10; Greeley 11; Cheyenne, Wyo., 12; Colorado Springs, Col., 14; Pueblo 15; Cripple Creek 16, 17; Leadville 18; Aspen 19; Salt Lake City, U., 21-23; Ogden 24.

THE COUNTY FAIR (Nell Burgess): New York city Jan. 7-12.

THE CONNETT'S DAUGHTER (Geo. Samuels, mgr.): Montreal, Can., Jan. 7-12; N. Johnsbury, Vt., 14; Fall River, Mass., 18, 19; Washington, D. C., 21-26.

THE DAIRY FARM (Eastern; J. H. Wallack, mgr.): Albany, N. Y., Jan. 7-9; Schenectady 11, 12.

THE DAIRY FARM (Western): Dayton, O., Jan. 7-12; Columbus, 14-19; Toledo 21-23; St. Mary's 24; Anderson, Ind., 25; Vincennes 26.

THE DOCTOR'S WARM RECEPTION (Ollie Akerstrom; Gus Bernard, mgr.): Leetonia, O., Jan. 8; Canton 9; Ashland 10; Worcester 11; Warren 12.

THE ELEVENTH HOUR (Lincoln J. Carter's; Frederic Kimball, mgr.): Columbus, O., Jan. 7-9; Dayton 10-12; Cincinnati 14-19.

THE FAST MAIL (Lincoln J. Carter; Edmund Manley, mgr.): Lawrence, Kan., Jan. 8; Garnett 9; Paola 10; Pittsburg 11; Independence 12; Winfield 14; Arkansas City 15; Ponca, Ok. T., 16; Perry 17; Guthrie 18; El Reno 19; Oklahoma 20; Purcell, I. T., 21; Ardmore 22; Denton, Tex., 23; Gainesville 24; Gunnison 25; Paris 26.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Worcester, Mass., Jan. 7-12; Westfield 14; Hartford, Conn., 15, 16; New Haven 17, 19; New Britain 21; Middletown 22; Naugatuck 23; Bridgeport 24-26.

THE GIRL FROM MAXIM'S: Dubuque, Ia., Jan. 11; Kansas City, Mo., 21-26.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Philadelphia, Pa., Jan. 7-12; Johnstown 14; Greenville 15; Mansfield, O., 16; Toledo 17-19.

THE GUNNER'S MATE: Milwaukee, Wis., Jan. 7-12.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Cincinnati, O., Jan. 7-12.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): St. Paul, Minn., Jan. 7-12; Minneapolis 14-19; Milwaukee, Wis., 20-26.

THE HONEST BLACKSMITH (Robt. Fitzsimmons; Percy G. Williams, mgr.): Hartford, Conn., Jan. 8; New Britain 9; Norwich 10; Fall River, Mass., 11; Worcester 12.

THE HOUSE THAT JACK BUILT (Broadhurst Bros., mgrs.): Manchester, N. H., Jan. 9.

THE IVY LEAF (G. O. Johnson, mgr.): Chicago, Ill., Jan. 7-12.

THE KATZENJAMMER KIDS: Toledo, O., Jan. 6-9; Dayton 10; Urbana 11; Springfield 12; Cincinnati 14-19.

THE LADDER OF LIFE (J. N. Blanchard, mgr.): Lowell, Mass., Jan. 7-9; Holyoke 10-12.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Grand Rapids, Mich., Jan. 6-9; Kalamazoo 10; Saginaw 14-16; Bay City 17-19; Battle Creek 21; Jackson 24-26.

THE LITTLE MINISTER (Chas. Frohman, mgr.): Cedar Rapids, Ia., Jan. 8.

THE MAN FROM MEXICO (Geo. C. Boniface, Jr.; Broadhurst Bros., mgrs.): Joliet, Ill., Jan. 8; Kankakee 9; Bloomington 10; Springfield 11; Lincoln 12; Decatur 14; Champaign 15; Danville 16; Terre Haute, Ind., 17; Vincennes 18; Evansville 19; Nashville, Tenn., 21; Chattanooga 22; Rome, Ga., 23; Atlanta 24; Macon 25; Augusta 26.

THE MISSOURI GIRL (Fred Raymond, mgr.): Joplin, Mo., Jan. 8; Galena, Kan., 9; Rich Hill, Mo., 10; Butler 11; Warrensburg 12; Clinton 13; Sedalia 14; Jefferson City 15, 16; St. Louis 16-22; Alton, Ill., 24; Edwardsville 24; Litchfield 25; Piano 26.

THE NIGHT BEFORE CHRISTMAS (W. B. Mack, mgr.): Newark, O., Jan. 8.

**THE OLD HOMESTEA

CHESTER, ALMA (Alma Chester, mgr.): Dover, N. H., Jan. 7-12, Taunton, Mass., 14-19, Leominster 21-26.
CLAYTON, UNA (A. B. Simpkins, mgr.): Atlanta, Ga., Jan. 7-12.
COHAN, GUS: Hazelhurst, Pa., Jan. 7-9, Kane 10-12.
COLUMBIAN COMEDY (C. H. Newell, mgr.): Franklin, Pa., Jan. 7-12, Ashtabula, O., 14-19.
CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Alliance, O., Jan. 7-9, Salem 10-12, Leetonia 14-16, Lisbon 17-19, Butler, Pa., 21-27, Canonsburg 28-30.
COON CHURCH STOCK (H. W. Taylor, mgr.): Concord, N. H., Jan. 7-12, Gloucester, Mass., 14-19, Fitchburg 21-26.
CURTISS COMEDY: Smithville, Tex., Jan. 7-12, Yoakum 14-19, Seguin 28-Feb. 2.
DALRYMPLE COMEDY: Centerville, Ia., Jan. 7-12.
DAVIDSON, FRANK S.: Fairmont, W. Va., Jan. 7-9.
DAVIDSON STOCK CO. (A. E. Davidson, mgr.): Ottawa, Ill., Jan. 7-12, La Salle 14-16, Decatur 17-19, Streator 21-26.
DE VONDE, CHESTER, STOCK (Chas. L. Walters, mgr.): Carbondale, Pa., Jan. 7-12, Reading 14-19, York 21-26.
DOCKSTADER-FULLER: Key West, Fla., indefinite.
ELDON'S COMEDIANS (C. Harris Eldon, mgr.): Bucyrus, O., Jan. 7-12, Bellview 14-19, Sandusky 21-26.
ELLSFORD, W. J.: San Jose, Cal., Dec. 31-Jan. 12.
ELROY STOCK (E. B. Kelly, mgr.): Haverhill, Mass., Jan. 7-12, Biddeford, Me., 14-19, Manchester, N. H., 21-26.
EMPIRE REPERTOIRE: Gallipolis, O., Jan. 14-16.
ERWOOD STOCK (E. J. Erwood, mgr.): Grafton, W. Va., Jan. 7-12, Clarksburg 14-19, Creston 21-26.
EWING-TAYLOR (Albert Taylor, mgr.): Corsicana, Tex., Jan. 7-12, Tyler 14-19, Cleburne 21-26.
FERRIS COMEDIANS (Dick Ferris, mgr.): Lincoln, Neb., Jan. 7-12, Beatrice 14-19, St. Joseph, Mo., 21-26.
GALLAGHER DRAMATIC: Warren, Mass., Jan. 7-12, Palmer 14-19.
GAY COONS FROM DARKTOWN: Wall Lake, Ia., Jan. 8, Willisca 9, Corning 10, Creston 11, Lenox 12, Charinda 14, Mt. Ayr 15.
GENEY STOCK (Wm. Stamford, mgr.): York, Pa., Jan. 7-12, Elmira, N. Y., 14-19.
GORMAND AND FORD STOCK: Waterbury, Conn., Jan. 7-12, So. Cruftsbury, Vt., 14-19.
HARCOURT COMEDY (Ethel Fuller, Chas. K. Harris, mgrs.): Salem, Mass., Jan. 7-12, Lawrence 14-19.
HARVEY AND DUNN COMEDY: N. Attleboro, Mass., Jan. 7-9, Franklin 10-12.
HAWTHORNE, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): So. Bend, Ind., Jan. 7-12.
HILLMAN CO.: Allentown, Pa., Jan. 7-12, Wilkes Barre 14-19, Scranton 21-26.
HIMMELEIN'S DELALS: Harrisburg, Pa., Jan. 7-12, Allentown 14-19, Easton 21-26.
HIMMELEIN'S IMPERIAL STOCK: Evansville, Ind., Jan. 7-12, Lexington, Ky., 14-19.
HOEFFLER, JACK, STOCK: Elmira, N. Y., Jan. 7-12, Yonkers 14-19.
HOEFLER, JACK, STOCK: Elmira, N. Y., Jan. 7-12, Yonkers 14-19.
HOLLIS, LORRAINE: Jamestown, N. Y., Jan. 7-9.
HOWARD DORSET: Owensboro, Ky., Jan. 7-12.
HUNTLEY JACKSON: Lancaster, Pa., Jan. 7-12, Allentown 14-19.
KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Olathe, Kan., Jan. 14-19, Girard Bend 21-26.
KENNEDY PLAYERS: Portland, Me., Jan. 7-12.
KERKHOFF-LOCKE: Marysville, Kan., Jan. 7-12.
KEYSTONE DRAMATIC (McGill and Shipmann): Sistersville, W. Va., Jan. 7-12, Bellaire, O., 14-19.
KING DRAMATIC (Kirk Brown, N. Appell, mgr.): Richmond, Ind., Jan. 7-12, Anderson 14-16, Lafayette 17-19, Terre Haute 21-26.
KING DRAMATIC (Lawrence Grattan, N. Appell, mgr.): Nashua, N. H., Jan. 7-12, Lynn, Mass., 14-19, Norwich, Conn., 21-26.
KLARK SCOVILLE (Nep Scoville, mgr.): Tarrytown, N. Y., Jan. 7-12.
LA PORTE COMEDY: Windber, Pa., Jan. 7-12.
LLOYD AND GENTER'S ECLIPSE STOCK: Sandersville, Ga., Jan. 7, 8, Tennille 9, 10, Dublin 11, 12.
LLOYD AND GENTER'S EXCEL: Meridian, Miss., Jan. 7-9.
LYCEUM COMEDY (Al. S. Evans): Athens, Ill., Jan. 7-12.
LYONS, LILLIAN, STOCK (Frank J. Dean, mgr.): Yale, Mich., Jan. 7-12.
MACAULEY AND PATTON: Manchester, N. H., Jan. 7-12.
MARKS BROS.' (No. 1, Tom Marks, mgr.): Brantford, Ont., Dec. 31-Jan. 12.
MARKS BROS.' (No. 2, P. W. Marks, mgr.): Wellsville, N. Y., Jan. 7-12, Bradford, Pa., 14-19, Erie 21-26.
MATHES, CLARA (St. Cloud, Minn., Jan. 7-12.
MERRITT AND DUNEY COMEDIANS (Frank T. Merritt, mgr.): Battle Creek, Mich., Jan. 7-9.
METROPOLITAN PLAYERS: Peru, Ind., Jan. 7-12.
MOREY STOCK (Le Corte and Flesher, mgrs.): Fayetteville, Ark., Jan. 7-12, Carthage, Mo., 14-19.
MORRISON STOCK: Elizabeth, N. J., Jan. 7-12.
MYERS, IRENE (Wm. M. Myers, mgr.): Shenandoah, Pa., Jan. 7-12, Shamokin 14-19, Pottsville 21-26.
MYRKLE AND HARDER (J. J. Glasgow, mgr.): Pensacola, Fla., Jan. 7-12, McComb City, Miss., 17-19.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): New London, Conn., Jan. 7-12, Bridgeport 14-19, Yonkers, N. Y., 21-26.
PAYTON, CORSE, STOCK (David L. Ramage, mgr.): Lowell, Mass., Jan. 7-19, Holyoke 21-26.
PEOPLE'S PLAYERS: Algoma, Wis., Jan. 7-9, Kewaunee 10-12.
PHELAN STOCK (E. V. Phelan, mgr.): So. Norwalk, Conn., Jan. 7-12, Derby 14-19.
ROBER, KATHERINE (Leander Blanden, mgr.): Newport, R. I., Jan. 7-12, Brockton, Mass., 14-19, Manchester, N. H., 21-26.
ROE FENBERG (Geo. M. Fenberg, mgr.): Old City, Pa., Jan. 7-12.
ROWE KING STOCK: Fitchburg, Mass., Jan. 7-12, Haverhill 14-19, Portland, Me., 21-26.
RYAN, DANIEL E (W. S. Bates, mgr.): E. Liverpool, O., Jan. 7-12, Wheeling, W. Va., 14-19, Stamford, Conn., 21-26.
SAWTELLE DRAMATIC: Elizabeth, N. J., Jan. 7-12, Wilmington, Del., 14-19, Cumberland, Md., 21-26.
SCHILLER STOCK (E. A. Schiller, mgr.): Huntington, W. Va., Jan. 7-12, Columbus, O., 14-19, Toledo 21-26.
SHANNON, HARRY (Harry Shannon, mgr.): South Haven, Mich., Jan. 7-12.
SHEA, THOMAS E.: Auburn, N. Y., Jan. 7-12.
SHEARER, TOMMY (Olyphant, Pa., Jan. 7-12.
SHERMAN, ROBT.: Weir City, Kan., Jan. 7-12.
SHOW AND HERON STOCK (Ben H. Kemper, mgr.): Ottawa, Can., Jan. 7 Feb. 2.
SOL THEEN STOCK (L. Hill, mgr.): Temple, Tex., Jan. 7-9, Taylor 14-16, Waco 21-26.
SOL THEEN STOCK (L. Greenburg, mgr.): Birmingham, Ala., Jan. 7-12.
SPOONER DRAMATIC (E. L. and Allie W. D. Harrison, mgrs.): Oneida, N. Y., Jan. 7-12, Utica 14-19, Amsterdam 21-26.
SPOONERS, THE (Edna May and Cecil, Will McAllister, mgr.): Yonkers, N. Y., Jan. 7-12, Poughkeepsie 14-19, Schenectady 21-26.
STANDARD STOCK (Jacobs and Steinberg, props.): Galion, O., Jan. 7-12, Napoleon 14-19.
TROUSDALE THEATRE: Clear Lake, S. D., Jan. 7-9, Castlewood 10-12.
VAN DYKE AND EATON: Marietta, O., Jan. 7-12, Zanesville 14-19.
VILLARE, ALLEN (Geo. Husbrouck, mgr.): Beckertown, N. Y., Jan. 7-12.
WAITE'S COMEDY (B. E. Simmons, mgr.): Portland, Me., Jan. 7-19, Dover, N. H., 21-26.
WARDE, DELOREES: New Whatcom, Wash., Jan. 8, Tacoma 9, Ellensburg 10, Pendleton, Ore., 11, Walla Walla, Wash., 12, Butte, Mont., 18-20.
WHITESIDE, WALKER: Des Moines, Ia., Jan. 8, 9, Topeka, Kan., 10.
WILSON, GEO. W. (E. Davenport, mgr.): Troy, N. Y., Jan. 7-12.
WILSON THEATRE CO.: Bellaire, O., Jan. 11, 12.
WOLBERTS, JAMES: Bakersfield, Cal., Jan. 17, Fresno 18.

OPERA AND EXTRAVAGANZA.

ALICE IN WONDERLAND (John F. Bragg, mgr.): Alton, Ill., Jan. 11, 12.
BLACK PATTI TROUBADOURS (Vocklee and Nolan, mgrs.): New Orleans, La., Jan. 7-12, Baton Rouge 13, Lake Charles 14, Beaumont 15, Galveston, Tex., 16, Houston 17, Brenham 18, Austin 19, San Antonio 20, Temple 21, Waco 22, Corsicana 23, Fort Worth 24, Dallas 25, Sherman 26.
BOSTON LYRIC OPERA: Walla Walla, Wash., Jan. 14, 15, Pendleton, Ore., 16, 17, Baker City 18, 19, Boise City 20, 21, Salt Lake, U., 28.
BOSTONIANS, THE: Kansas City, Mo., Jan. 7-12.
CASTLE SQUARE: Chicago, Ill., Sept. 17 indefinite.
CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19 indefinite.
COLUMBIA COMIC OPERA: Bristol, Tenn., Jan. 7-12.
CRITERION OPERA: Reading, Pa., Jan. 7-9, Pittston 10-12.
DANIELS, FRANK (Kirke La Shelle, mgr.): St. Paul, Minn., Jan. 7-9, Minneapolis 10-12.
DE ANGELIS, JEFFERSON: New York city Dec. 24-Jan. 19.
ELITE OPERA: Birmingham, Ala., Aug. 13 indefinite.
FLORODORA: New York city Nov. 12 indefinite.
FOXY QUILLER: Brooklyn, N. Y., Jan. 7-12, Philadelphia, Pa., 14-19.
GLASER, LULU: Brooklyn, N. Y., Jan. 7-12.
GRAU, MAURICE, GRAND: New York city Dec. 18 indefinite.
HERALD SQUARE OPERA (Nelson and Kinzing, mgrs.): Evington, Ga., Jan. 7, 8, Athens 9, Gainesville 10.
HUMPTY DUMPTY (Jas. R. Adams): New York city Dec. 29-Jan. 12.
JACK AND THE BEANSTALK: New Brunswick, N. J., Jan. 11, Red Bank 12.
LE VOYAGE EN SUISSE: Minneapolis, Minn., Jan. 7-12.
LYCEUM OPERA: Ottawa, Can., Jan. 7, 8.
METROPOLITAN ENGLISH GRAND OPERA (Maurice Grau and Henry W. Savage, mgrs.): Pittsburgh, Pa., Jan. 7-12, Buffalo, N. Y., 14-16, Rochester 17, Utica 18, Syracuse 19, Washington, D. C., 21-26.
MISS NEW YORK, JR.: Milwaukee, Wis., Jan. 7-12.
SAN TOY: Boston, Mass., Jan. 7—indefinite.
SEMBICH OPERA: Boston, Mass., Jan. 7-12.
SUPERBA (Hanlon): Baltimore, Md., Jan. 7-12, Washington, D. C., 14-19.
THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Butte, Mont., Jan. 27-27.
THE BURGOMASTER (Eastern): New York city Dec. 31—indefinite.
THE BURGOMASTER (Western): Ft. Wayne, Ind., Jan. 8, Lima, O., 9, Mansfield 10, Toledo 11, 12, Detroit, Mich., 14-19.
THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Johnstown, Pa., Jan. 8, Cumberland, Md., 9, Richmond, Va., 10, Norfolk 11, 12.
THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): New York city Jan. 7 indefinite.
THE HIGHWAYMAN: Uniontown, Pa., Jan. 11, Altoona 12, Cumberland, Md., 14, Hagerstown 15, Charlottesville, Va., 16, Roanoke 18, Lynchburg 19, Newport News 21, Norfolk 22, Richmond 23, Augusta, Ga., 24, Charlestown, S. C., 25, Savannah, Ga., 26.
THE PRINCESS CHIC (Kirke La Shelle, mgr.): Chicago, Ill., Dec. 17-Jan. 5, Detroit, Mich., 7-12, Ypsilanti, Mich., 14, Ann Arbor 15, Lansing 16, Battle Creek 17, Kalamazoo 18, La Porte, Ind., 19.
WILBUR OPERA: Niagara Falls, N. Y., Jan. 7-12, Geneva 14-19.
WILBUR-KERWIN OPERA: Topeka, Kan., Jan. 14-19.
WILSON, FRANCIS (Ariel Barney, mgr.): Baltimore, Md., Jan. 7-12, Rochester, N. Y., 14, 15.
WOOD, JOHN E.: Port Huron, Mich., Jan. 7-12, Ann Arbor 14-19, Battle Creek 21-26.

VARIETY.

AUSTRALIAN BURLESQUERS (Harry C. Bryant, mgr.): Baltimore, Md., Jan. 7-12, Washington, D. C., 14-19.
BEHMAN SHOW (W. C. Cameron, mgr.): Jersey City, N. J., Jan. 7-12.
BIG SENSATION (Matt J. Flynn): Philadelphia, Pa., Jan. 7-12.
BON TON BURLESQUERS (Ed F. Rush): Jersey City, N. J., Jan. 7-12, Philadelphia, Pa., 14-19.
BOWERY BURLESQUERS: St. Louis, Mo., Jan. 7-12.
CITY CLUB (Mauce's): New York city Dec. 31-Jan. 12.
CITY SPORTS (Phil Sheridan, mgr.): Grand Rapids, Mich., Jan. 7-12.
COONTOWN 400 (Lee Moses, mgr.): Farmington, Ia., Jan. 8, Donnellson 9, Mt. Pleasant 10.
CRACKER JACKS (Bob Manchester's): Boston, Mass., Jan. 7-12, Brooklyn, N. Y., 14-19, Albany 21-23, Troy 24-26.
DAINTY DUCHESS: Cincinnati, O., Jan. 7-12.
DAINTY PARIS (J. H. Barnes): Detroit, Mich., Jan. 7-12.
DEVERE, SAM: New York city Jan. 7-19.
GAY BUTTERFLIES (H. C. Jacobs, mgr.): Brooklyn, N. Y., Dec. 31-Jan. 12.
HIGH ROLLERS (A. H. Woodhull, mgr.): Philadelphia, Pa., Jan. 7-12.
HOPKINS' TRANS-OCEANICS: Washington, D. C., Jan. 7-12.
HYDE'S COMEDIANS: Brooklyn, N. Y., Jan. 7-12, Newark, N. J., 14-19.
JACK, SAM T.: Washington, D. C., Jan. 7-12.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): New York city Jan. 7-12, Baltimore, Md., 14-19.
KINGS AND QUEENS BURLESQUERS (Chandler and Robinson, mgrs.): Chicago, Ill., Dec. 31-Jan. 12.
LAFAYETTE SHOW (Jas. J. Morton, mgr.): Indianapolis, Ind., Jan. 7-12, Jersey City, N. J., 14-19.
LITTLE EGYPT BURLESQUERS (Cliff W. Grant, mgr.): Provo, U., Jan. 8, American Forks 9, Salt Lake City 10-12, Ogden 14.
MAJESTIC BURLESQUERS (Irwin Bros.): Newark, N. J., Jan. 7-12.
MERRY MAIDENS (Jacobs and Lowery, mgrs.): Kansas City, Mo., Jan. 7-12.
MORNING GLORIES (Scribner's): Washington, D. C., Jan. 7-12, Philadelphia, Pa., 14-27.
MOULIN ROUGE (Fred Eider, mgr.): Troy, N. Y., Jan. 7-9, Rochester 10-12, Boston, Mass., 14 indefinite.
MR. COXEY ISLAND (John P. Dunn, mgr.): Waterbury, Conn., Jan. 7-9.
NEW YORK GIRL (Howard and Emerson, mgrs.): Philadelphia, Pa., Jan. 7-12.
NEW YORK STARS (Gus Hill, mgr.): Providence, R. I., Jan. 7-12, Boston, Mass., 14-26, Philadelphia, Pa., 28-Feb. 2.
NIGHT OWLS: Scranton, Pa., Jan. 7-9.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Providence, R. I., Jan. 7-12.
RAMBLERS, THE (Henck and Fennessey): Springfield, Mass., Jan. 10-12.
REEVES, AL.: Altoona, Pa., Jan. 7, 8.
ROCE AND BARTON'S BIG GAIETY: Buffalo, N. Y., Jan. 7-12, Grand Rapids, Mich., 14-19, Detroit 21-26.
STAR BURLESQUERS (Gus Hill): Providence, R. I., Jan. 7-12.
THE IRISH ROUGH RIDERS: Jackson, Tenn., Jan. 8.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Cleveland, O., Jan. 7-12.
UTOPIANS (T. W. Dinkins): Philadelphia, Pa., Jan. 7-12, New York city 14-19, Montreal, Can., 21-26.
VAGABONDS, THE (T. W. Dinkins, mgr.): New York city Dec. 31-Jan. 12.
VANITY FAIR BURLESQUERS: Buffalo, N. Y., Jan. 7-12, Boston, Mass., 14-19, Providence, R. I., 21-26.
VICTORIA BURLESQUERS: New York city, Jan. 7-12.

MINSTRELS.

COLORED ARISTOCRACY MINSTRELS: Seattle, Wash., Jan. 7-12.
CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Turners Falls, Mass., Jan. 8, Bellows Falls, Vt., 9, Claremont, N. H., 10, Suncook 11, Haverhill, Mass., 12, Keene, N. H., 14, Hillsboro Bridge 15, Manchester 16, E. Pepperill, Mass., 18, Fitchburg 19, Shirley 21, Maynard 22, Hudson 23, Nashua, N. H., 24, Lynn, Mass., 25, 26.
FIELD, AL. G. (Western): Chas. H. Armitage, mgr.): Youngstown, O., Jan. 8, Sharon, Pa., 9, Meadville 10, Franklin 11, Newcastle 12, Akron, O., 14, Canton 15, Columbus 16, Portsmouth 17, Charleston, W. Va., 18, Huntington 19.
NASHVILLE STUDENTS (Eastern): Rusco and Holland, mgrs.): Bridgeport, Conn., Jan. 7-9, Hoboken, N. J., 10-12, Paterson 14-16, Montclair 17, Plainfield 18, Elizabeth 19, Rahway 21, New Brunswick 22, Red Bank 23, Asbury Park 24, Trenton 25, Wilmington, Del., 26.
RICHARDS AND PRINGLE'S GEORGIA MINSTRELS (Rusco and Holland, mgrs.): Red Bluff, Cal., Jan. 8, Redding 9, Yreka 10, Ashland 11, Medford 12, Grant's Pass, Ore., 14, Roseburg 15, Eugene 16, Albany 17, Salem 18, Oregon City 19, Portland 21-26.
RUSCO AND HOLLAND'S: Houston, Tex., Jan. 8, Hallettsville 9, Yoakum 10, Cuero 11, Victoria 12, San Antonio 13, 14, San Marcos 15, Austin 16, Temple 17, Waco 18, Ft. Worth 19, Dallas 21, Denison 22, Sherman 23, Paris 24, Clarksville 25, Hope, Ark., 27.
SUNS, GUS: Paris, Ky., Jan. 8, Mt. Sterling 9, Lancaster 10, Danville 11, Knoxville, Tenn., 12.
VOGEL AND DEMING'S (John W. Vogel): Batavia, N. Y., Jan. 8, Albion 9, Medina 10, Lockport 11, Dunkirk 12, Jamestown 14.
WEST'S (Sanford E. Bradley): Brooklyn, N. Y., Jan. 7-12.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24 indefinite.
BINGHAM, RALPH: Girard, O., Jan. 8, West Farmington 9, Chardon 10, Perrysville 11, Pavonia 12, Medina 14.
BOSTOCK'S ZOO: Indianapolis, Ind., Dec. 17 indefinite.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Brockport, N. Y., Jan. 8, Canandaigua 9, Rome 11, Oxford 12, Gloversville 14, Albany 15.
BRAUS, THE: Shelbyville, Ind., Jan. 10-12.
BROOKE CHICAGO MARINE BAND (Central Lyceum Bureau, mgrs.): Whitewater, Wis., Jan. 11, Beloit 12, Oshkosh 14, Green Bay 15, Appleton 16, Menominee 17, St. Paul, Minn., 18, Redwing 19, New Ulm 20, Mankato 21.
LA PEARL CO.: Elwood, Ind., Jan. 11, Alexandria 12, Peru 16.
CHRISTINE, MILLE.: New Orleans, La., Dec. 24 indefinite.
GAMBLE, ERNEST, CONCERT: Lincoln, Ill., Jan. 9, Lancaster, O., 11, Dunkirk, N. Y., 14, Cumberland, Md., 24.
GILLETTE'S CONSOLIDATED CIRCUS: Ybor City, Fla., Jan. 8, Tampa 9, Port Tampa 10, St. Charles 11.
GRIFFITHS, THE (Hypnotists): Little Rock, Ark., Jan. 10-12.
HART (Hypnotist): Louisburg, N. C., Jan. 9-12, Raleigh 17-19, Goldsboro 21-26.
HERRMANN, LEON: Thurber and Fortman, mgrs.): Lawrence, Kan., Jan. 8, Topeka 9, Ottawa 10, Joplin, Mo., 11, Pittsburg 12, Webb City 13, Aurora 14, Fayetteville, Ark., 15, Ft. Smith, Ark., 16, Gainesville, Tex., 17, Ft. Worth 18, Dallas 19.
KELLAR, Magician: Boston, Mass., Jan. 14-19.
KNOWLES, THE (Hypnotists): Pierce City, Mo., Jan. 7-12, Rogers, Ark., 14-16, Eureka Springs 17-19, Fayetteville 21-26.
MARO: Magician): Beloit, Wis., Jan. 8, Valparaiso, Ind., 9, Lowell, Mich., 10, Bay City 11, Portland 12.
PALLINE (Hypnotist): Col. Ralph Libson, mgr.): London, Ont., Jan. 7-12.
PERKINS, CLIF: Lancaster, Ky., Jan. 9, McMinnville, Tenn., 11, New Albany, Ind., 18, Fairfield, Ill., 17, Sibleston, Mo., 18.
PERRY AND BUTLER: Winfield, Ia., Jan. 7, 8, Wapello 9-11.
RHODA ROYAL CIRCUS: Tampa, Fla., Jan. 8, Plant City 9, Bartow 10, Punta Gorda 11.
SEVENGALA (Walter C. Mack, mgr.): Waverly, Ia., Jan. 7-12, Grinnell 14-19, What Cheer 21-26.
SIPE'S ANIMAL SHOW: Punxsutawney, Pa., Dec. 31-Jan. 12.
SOUSA'S BAND: Wilkes Barre, Pa., Jan. 8, Scranton 9, Shamokin 10, Baltimore, Md., 11, Philadelphia, Pa., 12, Washington, D. C., 13, Richmond, Va., 14, Norfolk 15, Raleigh, N. C., 16, Asheville 17, Knoxville, Tenn., 18, Chattanooga 19, Anniston Ala., 21, Birmingham 22, Nashville, Tenn., 23, Memphis 24, Carthage, Mo., 27, Pittsburg, Kan., 28.

LETTER LIST.

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WOMEN.

Athelston, Edith, Ollie Archmere, Jeanne Ardelle, Minnie Ashley, Laura Alberta, Francis H. Arthur, Lydia Arnold, Ruth Aldridge, Miss Abrams, Grant Ardsen, Myron Abee, Edna Ang, Adlie Arlington, H. C. Armstrong, Agnes Ardeen, Lottie Alter, Stella Adams, Dorothy Alden.

Barry, Eleanor, Marion Bug, Helen Byron, Olive Bradley, Viola Bennett, Rose Bernard, Maud Bookman, E. A. Butler, Rose A. Bauman, M. Ball, Adele Brook, F. K. Bryden, Helen J. Barclay, Henrietta Beaupre, Emilie Beaupre, F. K. Broyden, S. Burroughs, May Buckley, Helen Bowden, Hope Booth, Blanche Bates, E. Black, Marion Bishop, Ethel Brandon, Ethel Barrington, La Petite Blossom, Frankie Barrington, Mrs. Bloodgood, Ida Breyer, W. H. Bennald, Lydia Barry, Octavia Barbee, A. Blanche Beneman, Miss Browning, E. Buckingham, Grace Benedict, Mrs. C. S. Bloodgood, Laura Biggar, Sylvia M. Bidwell, Maud Bagley, Miriam Martell, Marie Bourton, Minnie M. Boyd, Maud Brookman, Meta Brittain, M. Belmont, Myra C. Brooks, Barton Booth, Kathryn Broughton, Mrs. Frank Beal, Mrs Carrie Behr, Mrs. F. C. Bannister, Lillian Brainard, Jeanette Bageard, A. Bouvier, Mrs. Clarence M. Brune, Carrie E. Perkins Black, Helen M. Bowden, Bessie B. Beardsley, Dorothy Usher Boyter, Helen Barney, Marion S. Barry.

Clifton, Ethel, Helen Congor, A. Caverly, Madge Carcoran, Dorothy Carter, Carrie Colburn, Georgie Cameron, E. Challenger, Katherine Collin, Marion Converse, Gertrude Clemons, Kate C. Campbell, Harriett Clark, Josephine Cohan, Lillian Cooley, May Cameron, Flotir Courtney, Marie Celeste, Bessie Clayton, Kate Claxton, Annie Clark, Mrs. George Crowe, Lotta Crabtree, Lillie Callahan, Mrs. J. C. Chamberlin, Gertrude Claire, Ada Coldara, Marie Cote, Katherine Clinton, Edith Conste, Maud Cooling, Mrs. Victor Colwell, Edythe Chapman, Phebe Clark, Czarina.

Duval, Annette, Mildred De Grey, Bertha Darell, Hortense Dean, Marion Dunne, Marion Deshon, Helen Dene, Mrs. Jean De Caussin, Camille D'Arville, Nerio Diva, Decola Delara, Margaret Delmond, Helen Drew, Lillian Daily, Camille Dagmar, Minnie Delmont, Maud Reese Davies, Dorothy Drew, Margaret Dale, A. Dodworth, Daisy Dixon.

Eytinge, Rose, Miss Ellison, Mrs. J. K. Emmett, Ruth Eldridge, May Eddyson, Annie Evelyn, Madge Eagan, Ollie Eaton, Pearl Evelynne, Mrs. Harry Ellis, Gracie Emmett, Mrs. E. J. Evans.

Faurette, Maud, Helen Ford, Bessie Fairbairne, Minnie Flynn, Flora Fairchild, Gail Forrest, Miss Ferry, Beatrice Foster, Effie Fay, Maggie Fielding, Beth Franklyn, Anna Eva Fay, Bessie Field, Ida Fay, May Fusk.

Goldthwaite, Dora, Mamie Gilroy, Eleanor Gist, Grace Gresham, Ida Godbold, Louise Galloway, Effie Germon, Louise Gunning, Mrs. W. G. Gates, Sadie Grard, Marjorie Guard, Geneva Gibson, Annie Goodwin.

Hawaiian Queens, Nina Heywood, Gussie Hart, Helen Hardy, Olive Hall, Grace Heyer, Helen Hartley, Jane Holly, May Hosmer, Mabel Hynes, Jennie Holman, Helen Hill, May Harris, Florence Huntley, Almora Hallam, Josephine Hall, Jane Hamilton, Cemi Havre, Rita Harlan, Nina Huntley, Lela Hutton, Mrs. Clarence Handyside, Florence Hartley, Leona Hamilton, Martha Hansford.

Irish, Annie, Isabel Irving, Jessie Izelle, Emma Italie.

Jeffries, Louise, Vernona Jarbeau, Ethel Jackson, Edith Jameson, F. S. Jackson, Marie Jansen.

Kirby, Helen, Margaret Kingston, Eassie Knaupp, Salome Kingsley, Mayme Kealty, Susie Kirwin, Ollie Kirschman, Mina W. Keefe, Mae Kent, Lillian Knowles, Edith Kingsley, Kitty Kelly.

Lawrence, Aida, Dorothy Lewis, Emily Lytton, Camille La Toure, Louise Lloyd, Emma Lewis, Mrs. H. Lelliott, Lena Lorraine, Beatrice Lieb, Ada Lewis, Bessie Lee, Laurence Sisters, Gladys Lester, Lillie Lyons, Nellie Lindroth, Ada La Rose, Madeline Luck, Maud Lyle, "Letta," Carrie Lane.

Morton, Dorothy, J. L. Mainhall, Lillian Maynard, Martha Morton, Sandol Milliken, P. Maudaunt, Eleanor Morretti, Ethel K. Mollison, Amy Muller, Louise Montrose, Ada Morrison, Elsie Marten, Rose Melville, Elsa Mainey, Mrs. Al. Maddox, Florence Marbin, Anna E. Moore, Bertha Mason, Catharine Mahoney, Clara F. Moore, Agnes Munk, Ruth Melto, Adeline Mann, Elizabeth Murray, Madeline Mertz, Jane Marbury, Georgie Miller, Lucia Moore, Hattie Moore, Emelie Melville, Vera McCord, Nellie McLeod, Claire McDonald, Mellicent McDonald, Beatrice McKenzie.

Nichols, Mrs. Chas., Midgie Neville, Josephine Newman, Grace Nagle, Madame Neville, Alice Niles, Ione Newhall, Mrs. Nelson, Mrs. Horace Newman, W. Norton.

Ogden, Angela, Ella Obrey, Mrs. Jos. Ott.

Price, Jennie, Jessie Packham, Miss Parker, Lucy Parker, Nannie Palmer, Hazel Pughsley, Flora Parker, Mrs. Geo. C. Pearce, Grace L. Paige, Alice Phoenix, Evelyn Page, Ethel Powers, V. Potter.

Reno, Adele, Jennie Russell, Gertrude Rutledge, Madeline Ryley, Florence Rauhull, May Robson, Mrs. W. F. Rochester, Mrs. K. Robson Leslie Reece, Maybelle Rother, Caroline Rohn, Bess Ross, Charlotta Ray, Hazel Reid, Mrs. Wm. Richards, Caroline Rudolph, Beatrice Rinehart, Blanche Rice, Mrs. T. J. Raymond, Lizzie Rochelle.

Sherwood, Mary F., May Sherman, Madame A. Segalina, Mrs. M. Scott, Sara Sumner, Mrs. Frank Scott, Mrs. Julius Steger, Florence Stone, Daisy Stuart, Eva Selbie, Mrs. Hannah P. Sargeant, Jennie Satterlie, Ann Singleton, Rose Sullivan, Lettie Stanley, Ada E. Ste. Aug, M. Seguin, Mrs. Mary Spaulding, Cheridah Simpson, Hazel K. Stone, Ann Scaife, Marion L. Shirley, Lillian Sackett, Madame Clara L. K. Strakosch, Minnie Sulvin, Minnie Seligman, Sadie Stringham, Lulu Sanger, Alma Sherwood, May Sherman, Elizabeth Sanger, Nancy Ledlin, Lillian Schovelin, Georgie Stewart, May Sherman, J. Daisy Stewart, May Stewart, Mrs. M. H. Spalding, Mrs. F. Scott, Frances Stevens.

Tiffany, Annie Ward, Helen Thell, Jane Taylor, Mrs. E. M. Tolten, Charlotte Tittle, Maryland Tyson, Gertrude Tidball, Mrs. Tracy, Emma Thomson, Mayme Taylor.

Usher, Dorothy, Kate Upper.

Vetersen, Minnie, Queenie Vassar, Ida Van Sicklen, Lelia Vane, Clarice Vance.

Whalley, Norma, Violet Warner, K. Warren, Margaret Wilkes, Lucille Wyman, Lol. Wyatt, Annie Wood, Blanche Walsh, Laura Whiting, Bettina Woodward, Lillie Wright, Florence Wolcott, Cassie Wiedmann, May Wood, Marie Weeks, Antoinette Walker, Maud White, Helen Webber, Georgia Waldron, Marie Wainwright, Lillian Whiting, Minnie Williams, Dean Wilkie, Caroline White, Rose Wade.

Young, Fanny.

MEN.

Agnew, Lillian Allen Co., Geo. H. Adams, Mr. Adler, Archie Allen, Chas. Ash, Mr. Abby, H. F. Anderson, J. Wesley Williams, Alexander, Harry Allison, Milton Aborn, Geo. H. Adams, Louis Aldrich, Frank Ahearn, Barry Atkins, S. Ansbach, Jas. Allen, Verne Armstrong, Bailey Avery, Geo. S. Armstrong, Hugh Arnott, C. V. Alloway, Roy Applegate, Stin Allen.

Bigley, Edward, Clarence Bellair, C. H. Butler, Harry Bowley, Fred V. Bowers, Thotson, Bryce, Mr. Bevan, William Beetham, Frederick Bond, Harry Bond, H. W. Becker, M. Bradford, Homer Briggs, Edward Braden, Horace Burnham, John Beaumont, R. Burton, Grafton G. Baker, Harry L. Barker, J. De Bernhelm, Frank Beal, Richard Barry, Theodore Perham, John Bearbour, T. E. M. Barrington, E. Beardman, Geo. Baleon, I. M. Buckley, Potter Brown, Edward M. Bell, Edwin S. Baker, Frederick Bowers, Frank Bond, Edwin Stock Burrowes, Moreton Baker, Joseph Brooks, J. F. Beelah, Richard A. Beale, Robert Burton, Phil Bishop, Perinal Bandermann, Mr. Baird, Wm. Ernest Bostock, Jas. B. Bradley, L. F. Baldwin, Burt Bailey, Jr., P. W. Barrett, Harry Brooks, Chas. H. Leslie, Curt Brown, W. E. Brockmeyer, W. H. Bell, William Barry, Jimmy Barry, Geo. F. Beard, J. G. Beauvais

...IS.

...S.

...The City

...West 125th St.,...

...Lexington Avenue, Con...

...Broadway and 59th St.,...

...Fifth Ave. and 57th St., Phil...
...Society Concerts, Fri. Aft. and Sat. Eve., Jan. 11 and 12.

NEW YORK (Broadway and 45th St.). The Giddy Throng—3d Week—14 to 29 Times.

CRITERION (Broadway and 44th St.). John Hare in The Gay Lord Quex—9th Week—61 to 67 Times.

BERKELEY LYCEUM (23 West 44th St.). Closed.

VICTORIA (Seventh Ave and 42d St.). Marie Dressler in Miss Printy—3d Week—15 to 22 Times.

REPUBLIC (207 211 West 42d St., adjoining The Victoria). Viola Allen in In the Palace of the King—2d Week—10 to 17 Times.

AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in Quo Vadis.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in Aristocracy.

BROADWAY (Broadway and 41st St.). Jefferson De Angelis in A Royal Rogue—3d Week—17 to 22 Times.

MENDELSSOHN HALL (113 West 40th St.). Mrs. and Mr. Georg Henschel Vocal Recitals—Afternoons of Jan. 8 and 10.

EMPIRE (Broadway and 40th St.). Mrs. Dane's Defense—2d Week—10 to 17 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Grand Opera in Italian, French, and German—Repertoire 4th Week. Aida, Lohengrin, La Boheme, Faust, Tannhauser.

CASINO (Broadway and 39th St.). Florodora—9th Week—61 to 67 Times.

KNICKERBOCKER (Broadway and 38th St.). Ada Rehan in Sweet Nell of Old Drury—2d week—9 to 15 Times.

HERALD SQUARE (Broadway and 35th St.). The Girl from Up There.

GARRICK (35th St., East of Sixth Ave.). W. H. Crane in David Harum—15th Week—117 to 124 Times.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.

SAVOY (112 West 34th St.). Closed Sat. Aft., Jan. 5.

MANHATTAN (1285-1287 Broadway). The Burgomaster 2d Week—10 to 17 Times.

THIRD AVENUE (Third Ave. and 31st St.). Down Mobile.

BIJOU (1239 Broadway). 11th Week of May Irwin—5th Week—Madge Smith, Attorney—31 to 37 Times.

WALLACK'S (Broadway and 30th St.). Mary Manning in Janice Meredith—5th Week—35 to 42 Times.

DALY'S (Broadway and 30th St.). Daniel Frohman Stock in Lady Huntworth's Experiment—4th Week—21 to 28 Times.

WEBER AND FIELD'S (Broadway and 29th St.). Fiddle-Dee-Dee—19th Week—142 to 149 Times, and Travesties on A Royal Family and The Gay Lord Quex—4th Week—21 to 28 Times.

COMIQUE (Broadway and 29th St.). Closed.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12:30 to 10:45 p. m.

GARDEN (Madison Ave. and 27th St.). E. S. Willard—2d Week—Tom Pinch, evenings; David Garrick, matinees.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.).

MINER'S (312-314 Eighth Ave.). Sam Devere's Company.

MADISON SQUARE (24th St., nr. Broadway). Effie Shannon and Herbert Kelcey in My Lady Dainty—announced for Tuesday, Jan. 8.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Annie Russell in A Royal Family—19th Week—143 to 150 Times.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12:30 to 10:45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Clara Lipman and Louis Mann in All On Account of Eliza.

IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy, Drama, and Opera.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Chauncey Olcott in Garrett O'Magh—1st Week—1 to 8 Times.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12:00 to 11:00 p. m.

ACADEMY (Irving Place and 14th St.). Quo Vadis—2d Week—10 to 17 Times.

TONY PASTOR'S (143-147 East 14th St.). Continuous Vaudeville—12:30 to 11:00 p. m.

DEWEY (126-132 East 14th St.). The Ramblers.

STAR (Broadway and 13th St.). Nell Burgess in The County Fair.

GERMANIA (147 East 8th St.). Adolf Philipp in Der Millionen Schwab—2d Week—7 to 14 Times.

LONDON (235-237 Bowery). The Jolly Grass Widows.

PEOPLE'S (199-205 Bowery). The Hebrew Drama.

MINER'S (165-167 Bowery). The Vagabonds.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).

PARK (382 Fulton St.). Frank T. Baker Stock in Lynwood.

HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville.

NOVELTY (Driggs Ave. and South 4th St.). Vaudeville.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Andrew Mack in The Rebel—9 plus 10 to 17 Times.

PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in Men and Women.

UNIQUE (194-196 Grand St.). The Trocadero Burlesquers.

LYCEUM (Montrose Ave. and Leonard St.). The New South.

CRITERION (Fulton St., opposite Grand Ave.). Closed Saturday, Dec. 15.

AMPHION (437-441 Bedford Ave.). Mrs. Leslie Carter in Zaza.

STAR (391-397 Jay St., nr. Fulton St.) Weber's Parisian Widows.

EMPIRE (101-107 South 6th St.). Burlesque.

COLUMBIA (Washington, Tillary and Adams Sts.). Lulu Glaser in Sweet Anne Page.

GAYETY (Broadway and Middleton Sts.). William H. West's Minstrels.

BIJOU (Smith and Livingston Sts.). Through the Breakers.

MONTAUK (585-587 Fulton St.). Jerome Sykes in Foxy Quiller.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville.

ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.). Vaudeville every afternoon and evening.

AT THE THEATRES.

Republic—In the Palace of the King.

Drama in six acts by Lorimer Stoddard. Produced Dec. 31, 1900.

Philip II	Eben Plympton
Don John	Robert T. Haines
Cardinal Luis de Torres	Edgar L. Davenport
Antonio Perez	C. Leslie Allen
Miguel de Antona	William Norris
Captain de Mendoza	Clarence Handyside
Don Lope Zapata	Eugene Sweetland
Don Manuel	Frank Gheen
Don Jaime	J. A. Gustam
Don Rodrigo	John P. Jordan
Master of Ceremonies	Frank Bixby
Eudaldo	Harry Ford
Elexo	Reginald Vivian
Diego	Master McCahill
Pedro	Master Martin
Pablo	Master Dotterwick
Anne	Margaret Shafer
Ana de la Cerda	Marcia Van Dresser
Duchess of Alva	Susan Van Duzer
Duchess of Medina Sidonia	Blanche Moulton
Countess de Baume	Jessie Bradford
Dona Mencia	Isabelle Parker
Dona Inez	Gertrude Norman
Dona Maria Dolores de Mendoza	Viola Allen

At the Theatre Republic last Monday evening Viola Allen and her supporting company presented for the first time in New York Lorimer Stoddard's dramatization of F. Marion Crawford's novel, "In the Palace of the King." The audience, despite the many counter attractions, was very large; and this, indeed, was to be expected, since the production possessed all of the powers of attraction common to the modern novel-play. Mr. Crawford's position in literature has long been established; his book, from which the play was made, has had an enormous sale; and the dramatizer, Mr. Stoddard, is favorably known to theatregoers. Moreover—and perhaps most important of all—the production brought forward in Miss Allen an accomplished and popular actress for whom the book and the play had been especially created.

Considering the fact that the novel was written especially for the purpose of being dramatized, it is strange that the second form of "In the Palace of the King" should differ so considerably from the first as it does. The characters and the scenes are the same, but the principal episodes have been greatly changed, and indeed the chief motives of the characters have in several instances been altered not a little. These alterations have, however, been wisely made and strengthen rather than weaken the dramatic structure of the plot. It is doubtful if, with the material provided by the novelist, a much better play could have been made.

The action takes place in the palace of Philip the Second, of Spain, in the year 1570. Dolores de Mendoza, daughter of the captain of the King's guard, has loved since childhood Don John of Austria, half-brother to the King, who, at the opening of the play, has just returned from a successful campaign against the Moors. Captain de Mendoza, a man of stern sense of loyalty to the interests of his profligate King, forbids his daughter to listen to the suit of Don John, and lest she disobey him he confines Dolores to her apartment in the palace. Dolores contrives to escape from her imprisonment and gains the room of Don John, where, hidden behind curtains, she witnesses a quarrel between the King and her lover which ends in the apparent murder of Cardinal Luis de Torres by the King. Aghast at his deed, the King forces Don John to assume the guilt of the crime. Dolores declares his innocence publicly, though by doing so she sacrifices her own good name. Don John is condemned to death, but in the final scene Dolores secures his pardon by threatening the King with the disclosure of the real murderer's name. At the last the Cardinal, who it appears was merely stunned, enters, and the play ends with happiness to those of the characters who deserve it.

With this story, which is set forth lucidly and in melodramatic fashion, there is a deal of fine pictorial display possible. Many of the complications are highly improbable, but perhaps not more so than in the majority of romantic dramas. The action moves briskly after the introductory scenes are over with, and there are several situations of considerable intensity altogether. In the Palace of the King is a capital play of its class, and, unlike many dramatizations, it may be understood and enjoyed by those not acquainted with the novel from which it was made.

The role of Dona Maria Dolores de Mendoza is suited admirably to the personality and capabilities of Miss Allen. She was attractive in appearance, well in touch with the spirit of the role and with the atmosphere of the play, and but for certain mannerisms of speech, which have always been more noticeable than agreeable in her work, her impersonation was artistic and most interesting. The differences noticeable in her acting of the lighter scenes were quite atoned for by the sincerity with which she delivered the more dramatic speeches, and at times, especially in the fifth and sixth acts, she displayed greater feeling and power than she had ever before shown.

Robert T. Haines, as Don John, acted in a graceful, heroic fashion, and gave to the role not a little distinction. William Norris, in the character of Miguel, the deformed jester of the court, gave a performance worthy of very high praise. The character is of a conventional but always appealing sort, and Mr. Norris was very successful indeed in bringing out its pathos and grim humor. Clarence Handyside was a forceful and impressive Captain de Mendoza. Eben Plympton as the King was overdramatic and rather too apparently villainous. Edgar L. Davenport impersonated the Cardinal in a quiet, clean-cut fashion that was admirable, and C. Leslie Allen was excellent in the role of Antonio Perez.

Marcia Van Dresser gave a telling performance as Ana de la Cerda, a princess of plotting proclivities who works against the heroine through the play and comes to grief at the end. In appearance Miss Van Dresser fully realized the role, and except for occasional exaggerations her impersonation was satisfactory. Gertrude Norman portrayed the character of Inez, the blind sister of Dolores, very sweetly and sympathetically. The other parts were nearly all acceptably played.

In mounting and stage-management the production was exceptionally good. The six interior scenes, painted by Ernest Albert, were very handsome, and many of the costumes were beautiful. William Seymour, the stage director, contrived some effective stage pictures, and the movements of the groups of minor characters were skillfully managed. But a little more dignity of deportment on the part of all of the players in the throne room scene would considerably enhance the effect.

Knickerbocker—Sweet Nell of Old Drury.

Comedy in four acts by Paul Kester. Produced Dec. 31.

Charles II	White Whittlesey
Lord Jeffreys	D. H. Harkins
Sir Roger Fairfax	Wright Kramer
Lord Lovelace	Foster Lardner
Lord Rochester	Charles F. Gotthold
Percival	William Elton
Rollins	Fulton Russell
Lacy	William Catlin
Captain Graham Chevering	Richard Russell
Lord in Waiting	C. Howard
First Alderman	Richard Fulton
Second Alderman	LeRoy Hanbon
Mercer	Walter Plough
William	Charles Howard
Nebuchadnezzar	Harry Blair
The Duchess of Portsmouth	Blanche Burton
Lady Castlemaine	Louise Draper
Lady Olivia Vernon	Alice Neal
Tiffin	Marion Stuart
Nell Gwyn	Ada Rehan

Paul Kester's Nell Gwynne play, Sweet Nell of Old Drury, produced some months ago in London by Julia Neilson and Fred Terry, was seen at the Knickerbocker Theatre on Dec. 31 with Ada Rehan in the chief part, the event marking also the local stellar debut of Miss Rehan.

This particular Nell Gwynne play is in four acts, the first of which is supposed to picture Drury Lane outside the King's Theatre. Nell is selling oranges in the street and telling her ambition to become an actress in the theatre. It develops that she has loved Sir Roger Fairfax, who subsequently has betrothed himself to Lady Olivia Vernon. Lord Chief Justice Jeffreys is down on Sir Roger, whose father once whipped him, or something of that sort. Jeffreys, therefore, says that Sir Roger is a traitor, plotting against the King's life, and has him banished to France. Nell, stifling her own love for the young man, arranges a farewell meeting between him and Lady Olivia and keeps away the King and others who happen about at the moment. The King takes a fancy to the orange girl, hears of her dramatic ambition, and vows that it shall be gratified.

Next we see Nell in a resplendent drawing-room, blithe and gay and dressed to kill. Sir Roger, after a term of exile, has learned that the Lady Olivia is about to be forced to marry Lord Rochester, and he returns to prevent this. Nell hides him in an anteroom and sends for the Lady Olivia. Charles II, the King, drops in for a social call, and, the arrival of others being announced, Nell puts his Majesty in another anteroom, opposite that which holds Sir Roger. The newcomers turn out to be a supply of soldiery, headed by Jeffreys, who declares that Sir Roger is in town, that he has been traced to Nell's house, and that he must be found. Nell, feigning terror, runs to the door of the room in which is the King. She places herself before the door and dares any one to move her. Jeffreys draws his sword and commands her in the name of the King to get out of the way, whereupon the door opens and the King appears. Jeffreys and his men fly in confusion, the King takes leave, Nell brings the lovers together, and then Jeffreys strolls back just in time to catch Sir Roger.

Jeffreys' house is shown and there is a trumpery trial of Sir Roger, who is condemned to die on the morrow, provided the King signs the death warrant. Jeffreys has estranged the King and Nell by telling how he found Sir Roger hiding in Nell's house, and certain letters of the Lady Olivia to her lover, explaining the purpose of his return to London, have been captured by Jeffreys. Nell attends the trial, hides in a corner, and, when every one else has gone out, dons Jeffreys' cap and gown, seats herself at his desk and gives out orders. First she releases the Lady Olivia, held by Jeffreys in order that her marriage to Lord Rochester may be hastened, and then she finds in Jeffreys' gown the letters that exonerate Sir Roger. So she hurries to Whitehall Palace to see the King, who has decided to have a look at Sir Roger before signing the death warrant. The prisoner is brought in and waxes so vehement in his remarks that the King says his doom is sealed. But then Nell appears with the letters, Sir Roger is pardoned to wed his love, Jeffreys is effectually squelched, and Nell is reinstated in the good graces of the King.

This distinctly commonplace play is written in a manner of amazing crudeness. The always indifferent dialogue bristles with old-fashioned asides and soliloquies, and is devoid of picturesqueness or sympathetic quality. The one good scene—that of the King's sudden appearance from the room guarded by Nell in her house—is worked up in an unskillful manner, yet loses much of its effectiveness. The other scenes, ill written and unappealing, are for the most part a jumble of old plays and claptrap. Comparison with George C. Hazelton's Mistrell Nell, as played at the Savoy by Henrietta Crosman, is quite out of the question, for Mistress Nell is a good play and Miss Crosman is happily cast.

Miss Rehan was very far from realizing any sort of an ideal of Nell. She undertook to give a mixture of her whilom impersonation of Portia, Beatrice and The Country Girl, with the result that her Nell was nothing in particular and much less in general. Having overcome in some measure her old-time exasperating articulation, she developed an exaggeration of her always annoying way of jumping about, waving her hands in meaningless gesticulation and turning light comedy lines into broad low comedy. It is incredible that Charles should have been charmed by such a Nell.

White Whittlesey gave a creditable performance of the King in spite of some appalling lines. His make-up suggested Prince Kassim in The Great Ruby rather more than Charles II, but he played conscientiously and to good effect. D. H. Harkins did what could be done for the unhappy role of Jeffreys, Wright Kramer was an unimpressive Sir Roger, and William Elton made a comic opera character of a strolling actor which offered chances for real high comedy.

Alice Neal acted the most sincerely of the company as the Lady Olivia, and accomplished much when it was seen that nearly every exit of hers was spoiled by an inane aside, and her one good scene was effectually handicapped by loud music outside, almost drowning her voice. Despite these needless drawbacks, Miss Neal succeeded in winning all possible sympathy, and she deserved it. Foster Lardner, Charles F. Gotthold, Blanche Burton, and Louise Draper were generally impossible as two lords, a duchess and a lady, and the lines may have been chiefly blamable for this. The court badinage, traditionally reckoned as having been witty and sharp, became arrant twaddle, and the court demeanor, that must have been at least courtly, descended to plain bad manners. Walter Plough gave a good performance in a servant role, and the others were tolerable.

The stage was managed only fairly and the scenery was attractive. There was an astonishing display of strange lights that did duty for a sunset in the third act, a collection of twilight tints that Mother Nature never dreamed of in her wildest moments.

Empire—Mrs. Dane's Defense.

Play in four acts by Henry Arthur Jones. Produced Dec. 31.

Sir Daniel Carteret	Charles Richman
Lionel Carteret	Joseph Wheelock, Jr.
Canon Bonsey	W. H. Crompton
Mr. Bulsom Porter	E. Y. Backus
Mr. James Risby	Guy Standing
Mr. Fendick	George Osbourne, Jr.
Adams	Frank Brownlee
Wilson	George Sylvester
Lady Eastney	Jessie Millward
Mrs. Dane	Margaret Anglin
Mrs. Bulsom Porter	Ethel Hornick
Janet Colquhoun	Margaret Dale

The permanent company of the Empire Theatre began its season in this city on December 31 with the first presentation in America of a four act drama of to-day by Henry Arthur Jones, entitled Mrs. Dane's Defense. The play achieved an unqualified success, and its interpretation was highly meritorious.

Mrs. Dane, aged about twenty-seven, prepossessing and ostensibly a widow, takes up her residence in a fashionable London suburb. Of her history nothing is known, and, after the custom in small towns, the gossips busy themselves with her. Particularly active is Mrs. Bulsom Porter, an acrid scandalmonger, strong in her own righteousness. Her nephew, James Risby, of the diplomatic service, recognizes in Mrs. Dane Felicia Hindmarsh, a notorious figure in a scandal in Vienna some years before, in which a wife, discovering her husband's *liaison* with Miss Hindmarsh, had committed suicide. Upon this disclosure Mrs Bulsom-Porter sets out with fervor to blacken Mrs. Dane's character. Risby declares himself deceived by a resemblance but Mrs. Bulsom-Porter is not to be deterred. She even sends a dective to Vienna to investigate. Now Mrs. Dane and young Lionel Carteret have come to love each other. Lionel's adopted father, Sir Daniel Carteret, the justice, consents to the marriage provided the reports about Mrs. Dane prove untrue. Of these reports Mrs. Dane has taken no notice, but in the second act, at the house of Lady Eastney, who alone will receive her, she denies them, and produces a letter from Risby averring his mistake. Meanwhile Mrs. Bulsom-Porter's detective has returned, but before that lady can see him Mrs. Dane learns from him that he has been successful in identifying her as Felecia Hindmarsh. She implores him not to reveal this till the detective, touched by her appeal, declares that Mrs. Bulsom-Porter that Mrs. Dane and Felecia Hindmarsh are not the same. An apology is asked of Mrs. Bulsom-Porter and she refuses to give it. Sir Daniel then offers to act as Mrs. Dane's counsel and clear her name. This brings us to the third and great act. The scene is in Sir Daniel's library. Mrs. Dane has furnished the lawyer with a detailed history of her life that is wholly satisfactory to him. Risby and the detective repeat their declarations and Mrs. Dane's vindication seems certain. Believing her story thoroughly Sir Daniel asks a few casual questions, till one of her answers discloses a flaw in her story. The keen lawyer's suspicions are aroused, and he puts the woman through a searching cross-examination, and gradually breaks down her story till he wrests from her the confession that she is Felecia Hindmarsh. It is a powerful scene this, the struggle between the alert, skilled lawyer and the woman fighting to win the man she loves. And then she loses. In the last act the lawyer's logic convinces both that 'tis better for them not to meet again, and Mrs. Dane goes away.

Mr. Jones never has written a better play than this. In plot it is eminently human and true to life and does not verge upon the theatric. The contruction is admirable, the story being clearly set forth and logically developed. The dialogue is vigorous, brilliant, sensible and at times witty, without being too "smart." The characters are drawn with accuracy, the most striking, perhaps, being those of Sir Daniel and Mrs. Bulsom-Porter. Of the play's morality there can be no question. It deals with vicious types, but with healthy-minded people, and is a powerful sermon on the way of the transgressor. The solution of the problem is an unhappy one, but, as Mr. Jones points out, it is the only solution, however one may sympathize with Mrs. Dane and detest the scandalmonger. The third act, of course, towers above the others and is one of the most intense and moving episodes ever seen on the local stage.

The part of Mrs. Dane gave Margaret Anglin the best opportunity she has had here and her success was complete. In every role she has played her ability has been evident, but not every one realized how much she was capable of. Her Mrs. Dane is an exceptionally fine performance. She acts with naturalness, flexibility of emotion, and a wealth of feeling. In the difficult cross-examination scene her work was supurb. In short, Miss Anglin has won a place among the best of our younger actresses.

Charles Richman, too, has not been seen to such advantage as in the role of his Sir Daniel. He was dignified, polished, and commanding, and in every way realized the splendid character. Jessie Millward had a Lady Algy part in Lady Eastney and acted it with delightful finish. Ethel Hornick did admirable work in the "thankless" part of Mrs. Bulsom-Porter. Joseph Wheelock, Jr., was capital as Lionel, a part very different from others with which he has been associated. Margaret Dale was very successful as Janet Colquhoun. Guy Standing did excellent work as Jim Risby, and George Osbourne, Jr., gave a clever sketch of the detective. The stage-management was up to the mark, and the two settings were handsome.

Manhattan—The Burgomaster.

Musical comedy in prologue and two acts, book by Frank Pixley, music by Gustav Luders. Produced Dec. 31.

Peter Stuyvesant	Henry E. Dixey
Doodle Von Kull	Knox Wilson
E. Booth Talkington	Raymond Hitchcock
The Harlem Spider	William Riley Hatch
Officer Clancy	George E. Romaine
Foreman of the Street Gang	E. W. Lewis
Captain Spuyten	Joseph S. Welsh
Blue Feather	Beaumont Ralston
Terrence Rafferty	James T. Kelly
William Haagen	George Town
Jan De Peyster	Harry Andrews
Marmaduke	Harry Murdock
Phoebe Kummagin	Ada Deaves
Willie Van Astorbilt	Zelma Rawlston
Ruth, the Summer Girl	Ruth White
Mrs. Splurger	Jeanne Caskie
Katrina Vanderbeck	Sallie Randall
Daisy	Josephine Newman

At the Manhattan Theatre on Dec. 31 was seen for the first time here a musical comedy in prologue and two acts called The Burgomaster, written by Frank Pixley, composed by Gustav Luders, and originally produced on June 17, 1900, at the Dearborn Theatre, Chicago, where it enjoyed a long run. There was a large audience and a great deal of applause that had small excuse.

The prologue shows Peter Stuyvesant, Doodle Von Kull and other old-timers on Manhattan Island in 1659. They are menaced by the Tammany tribe of Indians, and Peter, not wishing to be bothered by the impending crisis, imbibes some drugged liquor in hope to sleep till the excitement is over. His secretary, Doodle, collaborates in imbibing and they go to sleep.

The next scene shows City Hall Park of the present day, and some laborers digging in the historic soil unearth Peter and Doodle, who set out to see the town. Willie Van Astorbilt and the Harlem Spider, a pugilist, steer the antiques up against much of metropolitan life, including trips to the seashore and to Wall Street and an appearance at an evening reception at a swell town house.

This was not quite the same arrangement of scenes that had been used at first in Chicago, and it seems that something else must have been left out, too. The sparse dialogue was all dull and doleful, the lyrics were of poor quality and never unusual, the music, though generally bright, was always commonplace and borrowed mostly from more different familiar numbers than it was possible to keep track of. The joyous strains of "Jusqu' à La," "Strike Up the Band," and many others kept one guessing. It is not easy to comprehend how The Burgomaster happened to score a hit in Chicago and on the Western circuits, unless it be that folk out yonder know so little of us that they thought this was something like, and therefore valuable as a lesson in ethnology. That it could ever have entertained any one passes belief. True, rumors came last Summer from Chicago telling of the vast favor won by a song in The Burgomaster that was said to have shocked sundry conservatives. A great New York paper published it in full, and at least one of the burlesque companies this season gives off a mangled version of it. But this number was not in the bill at the Manhattan, and mayhap the secret of Western success was thereby omitted. As it stands, however, The Burgomaster suggests nothing more than

Miss Manhattan, produced without avail a few years ago at Wallack's, and Miss Manhattan, to any truth, was rather better.

Henry E. Dixey strove earnestly to be amusing as Peter Stuyvesant, but the task was too much for even him. What he had to do was done, of course, with all his splendid art and grace, but he had almost no opportunity. Knox Wilson contrived to project an occasional ray of humor as Stuyvesant's secretary, and introduced his musical specialty successfully. Raymond Hitchcock appeared to be unhappy as a back number actor, William Riley Hatch was an adequate Spider, and James T. Kelly did whatever was possible in an Irish comedy role.

Ruth White, on short notice, took the place of Lillian Coleman, who was ill, and scored excellently, as she always does, in a couple of songs. Zelma Rawlston went well as usual in a boy role, Ada Deaves was a conventional character person, and Josephine Newman and Sallie Randall were pretty, dainty and clever as a Dutch maid and a soubrette.

Hooker and Davis put in a lively cake-walk, and there was a singularly unnecessary L'Aiglon burlesque. The uncommonly presentable chorus sang well, the stage was managed in indifferent fashion, and the scenery was very bad indeed. The same backcloth served to picture the harbor of New Amsterdam in 1609 and the "seashore" up to date, with the same old Dutch "good ships" still in the offing.

Garden—David Garrick.

E. S. Willard, whose last visit to America ended in an unfortunate siege of illness, came again before a New York audience last Monday night at the Garden Theatre, in the familiar role, David Garrick. The reappearance of the actor caused considerable enthusiasm in the large audience that assembled to welcome him and the greeting was especially cordial since he returns in prime good health. During his season at the Garden Mr. Willard will present David Garrick, The Professor's Love Story, Tom Pinch, The Middleman, and The Rogue's Comedy—all of which he presented during his former American tours.

As David Garrick Mr. Willard displayed again the perfect poise and refinement of feeling that make his acting grateful to the eye and wondrously appealing to the emotions. His bearing has lost none of its grace nor authority, and, as ever before, his voice expressed accurately and most sympathetically the sentiment of the lines. Maude Hoffman, the American actress whose beauty and dramatic accomplishments have won for her a prominent place on the English stage, played the role of Ada Ingot very sweetly, very tenderly. The Simon Ingot of Frederick Volpe was not quite true in touch at times, and the actor did not take advantage of numerous opportunities for characteristic bits of action. Ernest Stollard, as Richard Chivey, gave an excellent performance in the traditional fashion that it might be difficult to improve upon. The amusing character roles of the Smiths, the Browns, the Joneses and the two servants were capitally played by H. Cane, J. G. Taylor, H. G. Lonsdale, H. Barfoot, J. Logan, Miss Cavendish and Laura Linden. The stage management was exceptionally good and some of the costumes were very handsome.

At the two matinee performances last week The Professor's Love Story was acted in the delightful fashion that characterized the former production here by Mr. Willard. The members of the supporting company were, almost without exception, admirably suited to the parts for which they were cast. The staging was, like that of David Garrick, all that could be desired.

TOM PINCH.

Play in three acts founded upon Charles Dickens' Martin Chuzzlewit. Produced Jan. 7.

Old Martin Chuzzlewit	J. G. Taylor
Mary Graham	Maud Hoffman
Mrs. Lupin	Miss C. Cavendish
Mark Tapley	Ernest Stallard
Mr. Pecksniff	Frederick Volpe
Charity	Laura Linden
Mercy	Alice Lennon
Jane	Mrs. R. Johnson
Martin Chuzzlewit	A. S. Homewood
John Westlock	H. G. Lonsdale
Tom Pinch	E. S. Willard
Ruth Pinch	Marie Linden
Murgatroyd	H. Barfoot
Lizzie Poynter	Ruby Johnson

Mr. Willard and his company appeared last evening in Tom Pinch, a dramatization of Charles Dickens' novel "Martin Chuzzlewit." The play had not been seen before in a New York playhouse; although during one of his earlier visits to America Mr. Willard presented it no further away than Brooklyn. Playgoers on this side of the East River had heard many good words of it, and the audience last night was large—almost as large as the play and Mr. Willard's impersonation of the chief character deserved.

The dramatization is a very faithful reproduction of the novel. Naturally and unavoidably much of the story is left out, but that which is shown is true to Dickens, and whatsoever interpolated dialogue and action is necessary, for the sake of consecutiveness, is so perfectly contrived that the auditor might well believe the dramatization to have been made by Dickens himself. The scenes for the three acts are a room in Mr. Pecksniff's house, Mr. Pecksniff's garden, and No. 5 Fountain Court. It need hardly be said that in Mr. Willard's production the scenery is absolutely accurate, and that the stage management is all that the most exacting might desire.

As poor Tom Pinch—that "unginnily, awkward looking man"—Mr. Willard was extraordinarily appealing. The gentle trust in others, the modesty, the self effacement, and the nobility of Tom Pinch were beautifully brought out in Mr. Willard's impersonation, and it is safe to say that no more sympathetic characterization has been given in years on the New York stage than was this of one of Dickens' humblest heroes.

Of the work of the members of Mr. Willard's supporting company, it is almost enough to say that each and every one of them was completely satisfying in the role for which he or she was cast. Maud Hoffman was as sweet a Mary as the imagination of the most sympathetic reader of Dickens might have drawn. Frederick Volpe was an ideal Pecksniff, and Ernest Stallard realized perfectly the well remembered descriptions of Mark Tapley. The others in the cast deserve nothing but praise, since each one presented a character study that was artistic and impressive in the extreme. Tom Pinch will be repeated every evening of this and next week, and at the Wednesday and Saturday matinees David Garrick will be presented.

Academy—Quo Vadis.

Quo Vadis, Stanislaus Stange's dramatization, is excellently presented at the Academy of Music by Whitney and Knowles' company, that opened its engagement on New Year's Eve. Elita Proctor Otis is the best Poppea seen here. Her bearing is proud and queenly, and she acts forcefully and effectively. Bijou Fernandez again appears as Lygia, and fills the role well. Aubrey Boucicault makes a pleasing Vinicius, happily avoiding any tendency to rant. Wilton Lackaye is an acceptable Petronius, though his performance has not the distinction of Arthur Forrest's. Nero is played by Samuel Edwards, whose performance is cast too much on low comedy lines. Aulus Plautius finds an excellent interpreter in Wadsworth Harris; Chilo is well portrayed by Willard Newell, and Charles Riegel's physique makes him a fitting Ursus. Charlotta Neilson, a charming and intelligent young woman, is a pleasing Eunice. Frank Mordaunt's Glaucus, Richard G. Williams' Tigellinus, and Adeline Dunlap's Acte are also commendable, while Junius B. Booth, E. L. Walton, Sarah Kaplan, and Georgia Florence Olp proved equal to other roles.

The scenery used is that of the London Adelphi production, and is very well painted. There are a large number of extra people, and the stage pictures are attractive. Julian Edwards' music is a pleasing feature.

Irving Place—Die Strengen Herren.

Comedy in three acts by Blumenthal and Kadelburg. Produced Dec. 31, 1900.

Gabriel Wernicke	Gustav von Seyffertitz
Stephy	Hedwig Lange
Thilde	Marie Eisenhut
Doctor Hettner	Otto Ottbert
Hermann Kreibig	Max Hanseder
Hans Ewald	Adolf Zimmermann
Koch	Jacques Horwitz
Mollenhauer	Heinrich Hubrich
Zapf	Adolf Telcky
Major von Eulitz	Franz Kletschner
Schinkhardt	Willy Frey
Paul	Carl Frischer
Louise	Gussie Frankel

The German stock company at the Irving Place Theatre ended the old year and began the new with the production for the first time in America of Blumenthal and Kadelburg's comedy, Die Strengen Herren (Strict People). The audience on the opening night, New Year's Eve, was very large, and a spirit of holiday cheer pervaded Director Conried's cozy playhouse. Naturally the play was received upon so joyous an occasion with considerable enthusiasm, but it was not altogether the holiday spirit that made Die Strengen Herren acceptable—for it is beyond question one of the best comedies that has been produced at the Irving Place this season.

The chief character is Gabriel Wernicke, a provincial wine dealer, who has been elected a member of the Reichstag. He comes to Berlin to take his seat, filled with exaggerated ideas of moral reform. In Berlin he makes his home with his daughter and his son-in-law, Dr. Hettner, who have little sympathy with the revolutionary theories of the newly-made lawmaker. Hans Ewald, a young dramatist, who is in love with Wernicke's daughter, Thilde, has written a play called The Moralists, in which Wernicke and his fellow reformers are held up to ridicule. Wernicke delivers a forcible speech in the Reichstag against the play and begs the minister to prevent its production. The minister refuses. Wernicke then tries to induce Ewald to withdraw the play, in order that he may display his power as a reformer. Ewald also refuses. But Wernicke, little daunted, continues to preach moral reform until, in the last act, it is proved that he was elected to the Reichstag by fraudulent means. He is forced to resign his seat to prevent a scandal, and thereupon he becomes a patron of the play that he previously condemned, consents to the marriage of the dramatist and his daughter, and in a general way countenances the amusements to which, as a reformer, he vigorously objected.

Gustav von Seyffertitz, in the chief role, acted with splendid comedy effect. He has presented many praiseworthy characterizations at the Irving Place, but none of them have been better than was his Wernicke. Otto Ottbert was an acceptable Dr. Hettner, and Adolf Zimmermann played Hans Ewald in his usual artistic fashion. The two women roles, which were of comparatively small importance, were charmingly played by Hedwig Lange and Marin Eisenhut. The lesser parts were all in capable hands.

Herald Square—The Girl From Up There.

Extravaganza in three acts, words by Hugh Morton, music by Gustave Kerker. Produced Jan. 7.

King Flush	Harry Kelly
King Flush	Otis Harlan
Bertie Tapperth	Harry Davenport
J. Augustura Pickles	Harry Conor
Colonel Marcellus Whizzle, U. S. A.	Charles W. Young
Captain Hiram Bardtack	Alf. C. Wheelan
Jack Hemingway	Farren Soutar
Sheets	Charles T. Aldrich
Solomon Scarlet	David Montgomery
Christopher Grunt	Fred Stone
Binks	Lawrence Wheat
Olga	Edna May
Phrynette	Virginia Earle
Thyrza	Grace Belmont
Maggot	
Lais	Edna Aug
Bebe	
Theresa	Nella Webb
Mimi	
Mabel	Leonore Harris
Sister Hortense	Jane May
Ogtrud	Bobby Burns
Christina	Mabel Powers
Althea	Louise Monte
Zenobia	Marie Allen
Sibylla	Maude Harlow

Edna May made her local stellar debut at the Herald Square Theatre last evening in a three-act extravaganza, written by Hugh Morton and composed by Gustave Kerker.

The entertainment that Miss May afforded is reminiscent more or less remotely of Voyagers in Southern Seas, done years ago at Booth's Theatre; of Under the Polar Star, done more recently; of the unfortunate Nature, perpetrated a few years since at the Academy, and directly suggestive of Joe Oppenheimer's Zero, that played the burlesque houses for three or four years until this season, when Mr. Oppenheimer must have deemed it worked out. Incidentally it hints of H. Rider Haggard's, William Gillette's, Webster and Brady's, A. Y. Pearson's, and others' She.

The joyous proposition concerned a young woman, Olga, who had been frapped in an iceberg for ever so long. A bunch of explorers did something with a dry battery that brought her to life, with apologies to Pygmalion and Galatea, The Tinted Venus and Adonis, and she learned that she must die in ninety days unless she drank from a golden cup that had been stolen. It was a cinch that the cup would be found, and so it was, the entire company going to a lake island and later to Paris on a still hunt for the cup.

This might have been all right if it had been amusing, but it wasn't. The lines were of invariable dullness, the lyrics only occasionally good and the music no more than paraphrase of Mr. Kerker's Casino efforts. The bright spots that appeared were the interpolated vaudeville numbers, and most any one would prefer vaudeville straight.

Kelly and Harlan put up a fair variety turn as the two Kings with the odds on Kelly, who is versatile, for Harlan is always just the same. Harry Conor introduced himself as usual, and Charles T. Aldrich and Montgomery and Stone scored in their lines. Farren Soutar, imported, was an unimpressive leading man, and Harry Davenport accomplished wonders as a bibulous captain.

Virginia Earle won the artistic honors in an indefinite part, Edna May went mildly well as Olga, a part in which almost any pretty girl could not but score, and the other people did about all they might with the chances.

The large, well-dressed chorus was energetic and tuneful when the music permitted, and the scenery of fair quality. The stage was managed in conventional burlesque fashion.

Fourteenth Street—Garrett O'Magh.

Comedy in four acts by Augustus Pitou. Produced Jan. 7.

Garrett O'Magh	Channcey Olcott
Mrs. Mary Devlin	Margaret Fitzpatrick
Roger Nagle, Esq.	Charles Abbott
Eileen Nagle	Edith Barker
May Nagle	Tottie Carr
Sir Horace Wilton	Daniel Gilfether
Louise Wilton	Louise Marcelli
Alfred Spencer	Richard Malchien
Rufus Hardy	Paul Everton
Josephine	Katherine Willard
Jerry Quigly	George Brennan
Military Attache	Henry Watson
Darby Lynch	Luke Martin
Maggie Lynch	Elizabeth Washburne
Old Mrs. Lynch	Etta Barker Martin
Darby Lynch, Jr.	Chara Cubitt
Pat Lynch	Bert Buckley
Nora Lynch	Gretta Carr
Mollie Lynch	Pete Glaser
Dennis	Ernest Havens
Annie	Mable Andrews
Peasant Man	Edward Smith
Peasant Woman	Jennie Buckley

Channcey Olcott opened an engagement at the Fourteenth Street Theatre last evening, and enough of his followers turned out to pack the house to its capacity. For the first time here Mr. Olcott presented a comedy by Augustus Pitou, entitled Garrett O'Magh.

This time Mr. Olcott, who has the title part, is a young Irishman who has made a fortune in America and goes home to find a wife. Pretty Eileen Nagle is suggested, but she is of a romantic disposition, while America has made Garrett most practical. His aunt, Mary Devlin, who is herself in love with Eileen's father, contrives a pretended elopement, so Garrett, by singing serenades under Eileen's window, persuades her to run away with him. A rival has discovered the scheme and informs Eileen, whereupon she leaves Garrett in pique. At last he convinces her of his love and a happy denouement results.

Garrett O'Magh is like unto the general run of Irish plays—especially the Olcott variety—save that it is lighter in spirit. The plot, very slender, but rather pretty in itself, is told none to well. The lines are conventional and commonplace, without the sparkle of real Celtic wit. There is an abundance of comedy of an elementary sort, but it amused the audience vastly, and most of the time they were roaring with laughter. Mr. Olcott has been provided with a good tailor-made role, extensive but not exacting, and he filled it to the satisfaction of his admirers. He had four songs, all of them good, and sang them with good effect, though his voice has lost some of the sweetness that formerly made it so fascinating.

Primly and effectively acted was the romantic Eileen of Edith Barker, who has both beauty and ability. Excellent also were the Sir Horace Wilton of Daniel Gilfether; the Darby Lynch of Luke Martin, the Roger Nagle of Charles Abbott, and the Mary Devlin of Margaret Fitzpatrick. Paul Everton was effective as an American, and Katherine Willard acted a French maid attractively. Louise Marcelli and Richard Malchien were acceptable as the disappointed lovers, and the others in the cast were equal to their roles. Adequate scenery and costumes were provided.

Third Avenue—Fogg's Ferry.

Fogg's Ferry was played at the Third Avenue Theatre last week to crowded houses. The cast was individually painstaking and acceptable. The company included Lizzie Evans, who, as Chip, the ferryman's daughter, was all that could be desired; James E. McDuff, who portrayed Zebelon Fogg, the ferryman, in a praiseworthy manner; Lottie Allen Walker as Mrs. Samantha Fogg, Charles Moore as Balter, W. E. Hilliard in the part of Still Bell, Mabel Wordon, Margaret Neville, R. J. Hutchins, Fred J. Hutchins, and Fred J. Woodward.

DOWN MOBILE.

Melodrama in four acts by Lincoln J. Carter and C. E. Sinn. Produced Jan. 7.

Colonel Harper	Jack Sherman
Charles Harper	Clyde Hess
Dick Fox	Will Wolfe
Jim Blackford	Barton Booth
Snuggs	Herbert Spencer
Remus	Charles T. Small
Josephine Edgerly	Mary Condon
Sally Harper	Emilie Hess
Aunt Sue	Nellie V. Small
Mandy	Mamie Holman
Mother Gubarre	Grace Conrad
Ginger Sam	Al. E. Holman
Pete	Charles J. Ross
Rastus	Pearl Hunter

The attraction provided this week at the Third Avenue Theatre is a new melodrama by Lincoln J. Carter and C. E. Sinn entitled Down Mobile. The playwrights' names are familiar to the patrons of Manager Sheldon's "home of melodrama," and in consequence the audience last night was very large and was predisposed toward enthusiasm. It may be said at once that the play fulfilled the expectations of the onlookers.

Down Mobile is a melodrama of rather an unconventional type, since behind the sensational incidents with which it fairly bristles there lurks the highly romantic coloring of Southern "voodooism." The villain, Jim Blackford, is the illegitimate son of Mother Gubarre, an eerie old voodoo woman. The relationship is known only to the mother and the son, and the latter, by skillful diplomacy, manages to maintain an honored position in the community as Harry Edgerly, while at the same time as Jim Blackford he is concerned in various evil enterprises. Assisted by his mother he manages to put many stumbling blocks in the path of the lovers in the play, Charles Harris and Josephine Edgerly, because of his love for the heroine. After a very sensational fire scene the villain gets his just deserts and the play ends happily. The locale of the drama—near the Dismal Swamp—is very picturesque, and this picturesqueness is very well shown by the excellent scenery with which the production is provided.

Barton Booth gave a telling performance in the rather exacting role of Jim Blackford. Clyde Hess was a conventional hero as Charles Harper, and Jack Sherman gave a creditable character sketch as Colonel Harper, an Old Southern gentleman. The other male roles were in fairly capable hands. Grace Conrad brought [illegible] of Mother Gubarre a commendable appreciation of the weirdness of the role, and her impersonation was very effective. Mary Condon was an attractive Josephine, and Emilie Hess was sprightly and pleasing as Sally Harper. Nellie V. Small scored a hit by her acting and singing as Aunt Sue, and the Mobile Quartette was much applauded for its musical performance. Next week, Mr. Barry's Isle.

Murray Hill—Why Smith Left Home.

The revival, at Georg[illegible] Broadhurst's farce, Why Smith Left Home, by [illegible] Henry V. Donnelly stock company, drew [illegible] procession of large audiences last week to the Murray Hill Theatre. The play seemed well suited to the jollity of the season, and it was acted by the company with true holiday spirit. Henry V. Donnelly himself appeared as Lavinia Daly, the comical cook, and his impersonation was so mirth inspiring that only at times he might oftener appear with his excellent characterization. William Bramwell, who had been resting for a fortnight, returned to his post of leading man in the character of John Smith, and his portrayal of the role was spirited and artistic. Thomas L. Coleman quite excelled himself in his delightful characterization of the excitable Frenchman, General Billetdoux. Walter Allen was highly amusing as Count Von Guggenheim, Charles D. Waldron was an effective Robert Walton, and John Westley gave a very acceptable impersonation of Major Duncombe. Dorothy Donnelly, as Mrs. Smith, was, as usual, graceful and appealing. Mrs. Thomas Barry was a capital Mrs. Billerdoux, Laura Hope Crews was a very attractive Rose Walton, and the roles of Julia and Elsie were most acceptably played by Helen Marvin and Frances Starr.

ARISTOCRACY.

The bill this week at the Murray Hill is Bronson Howard's famous play, Aristocracy, and its presentation by the stock company is worthy of the work. William Bramwell is an impressive, genial and agreeable Jefferson Stockton; Charles D. Waldron a manly and attractive Stuyvesant Laurence; and William Redmund in a capital impersonation of the Marquis of Normandale gets far away from his conventional habits of acting. Walter Allen is a delightfully humorous Volante, and Thomas Coleman a very good Emil Von Holdenwald indeed. Dorothy Donnelly plays Diana Stockton in her usual artistic and graceful fashion; Mrs. Thomas Barry is a splendid Mrs. Laurence; Laura Hope Crews acts Katherine Laurence very pleasingly, and Francis Starr is a most appealing Virginia. The play is nicely mounted and the stage-management is excellent. Next week, The Man from Mexico.

American—Trilby.

Last week the stock company at the American appeared in Trilby. Caryl Wilbur, playing a special engagement in the part of Little Billee, was enthusiastically welcomed by the audience and acted the role cleverly. Isabel Evesson as Trilby O'Farrall, the artist's model, was pretty though not forceful in the character. The work of E. L. Snader as Svengali was fair, but at times overdone. Julia Blanc as Madame Vinard was painstaking and pleasing as usual. The Taffy by Alphonz Ethier, and the Laird by Herman Sheldon, were acceptable. Emile Collins as Gecko, the second violin at the Gymnase, when playing should be reminded that it would be well to have his bow on the strings before the several measures of the selection are heard from behind the scenes.

QUO VADIS.

Quo Vadis was produced last evening by the stock company. The version used was made by Charles W. Chase, from John T. Wilcox's translation, and is in six acts. The company deserves great credit for being able to jump from Trilby to Quo Vadis, and they delivered the stilted lines without overtaxing the prompter. Ralph Stuart was excellent as Petronius, and looked very well in his toga. Isabelle Evesson gave a sympathetic portrayal of the part of Lygia and won the house by her unaffected manner. Georgia Welles was a pretty and pleasing Eunice. The Ursus of Alphonz Ether was manly and forceful. Frank Lyndon was appropriately humorous as Nero. E. L. Snader as Vinicius, Herman A. Sheldon as Chilo, Frank Hilton as Aulus, and Julia Blanc as Poppæa added their share to the good impression made by the performance. The cast also included Anna Buckley, Madge Bertrand, Emile Collins, John Germon, Ben S. Mears, A. E. Dexter, G. H. Hervey, and Ezra H. Matthews. The scenery, costumes and accessories were handsome and appropriate. Next week, The Ensign.

Star—Superba.

Hanlon's Superba paid its annual holiday visit to the metropolis, and was the New Year week offering at the Star. The audiences were large and enthusiastic throughout the week. The same old panel tricks, which have heretofore amused and mystified so many holiday gatherings, were again in evidence, varied by many new ones, and all proved highly entertaining. Bright and pleasing specialties are interpolated, all deserving the marked degrees of approbation bestowed upon them. There was not a dull moment in the spectacle. The good and bad queens, Superba and Wallalia, were well represented by Adra Ainslee and Magda Henry, respectively, who also read their lines intelligently. Leta Vance was a sprightly and winsome Silvia, while Robert Rosaire's acrobatics proved as astounding as ever. He is a marvel at tumbling, and his antics are one of the principal laugh producing features. The Tillie Troupe in a number of pretty dances, gracefully executed, were the recipients of repeated encores. J. M. Coughlan in two roles, Lorenzo and the Scotchman, must also be credited with many desert ing laughs. The minor roles, of which there are many, were fairly rendered.

THE COUNTY FAIR.

Neil Burgess returned last night to the theatre in which he lost his fortune with that memorable play, The Year One, and the size and enthusiasm of the audience must have made him forget his time of tribulation. The County Fair was the play, and it was splendidly done by Mr. Burgess and his company, under the direction of Jules Murry. C. Blanche Rice made a big hit as Taggs. Harry Burkhardt was extremely good as Joel. Harry G. Stafford was very amusing as Tim, the manner. Edward S. Metcalfe [illegible] Tucker to the life, and Mr. Burgess [illegible] his old time hit as Aminadab. [illegible] were Herbert Crosby [illegible] Silas Sebastian, [illegible] son, Sue S[illegible] Powers. [illegible] wildest [illegible] Dessie

THE NEW YORK DRAMATIC MIRROR

[JAN. 4, 1901]

...western Theatrical Profession.

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THE ALLIANCE.

READERS of THE MIRROR that have followed the news of the Actors' Church Alliance weekly chronicled in this journal have witnessed a growth of interest in this Alliance as well as tokens of the increasing usefulness of the institution. The projectors of the Alliance, originally zealous and enthusiastic for it, are more zealous and enthusiastic than ever, and many persons that at the inception of the movement could not see any good to grow from it have lost skepticism and become believers in its possibilities for mutual benefit.

It is not necessary to indorse the ideas of the extremists in the Actors' Church Alliance in order to encourage the more practical work of the organization. That work should, however, be encouraged by church people and members of the theatrical profession. If there had been no extremists and enthusiasts the Alliance never would have come into being. The enthusiasm and great hopes of the few have given the Alliance form and purpose, and there is much in the practical working of the organization that should so commend it to the many that the co-operation of the many in increasing its membership and following its practical lines may insure its permanency.

Under its appropriate head in THE MIRROR this week is printed the essence of a sermon by the Rev. WALTER E. BENTLEY, the General Secretary of the Alliance, on "The Church's Message to the Theatre of To-Day." This discourse, which was delivered recently in the Church of the Incarnation, New York, and in St. Paul's Church, Boston, will be read with interest. It breathes a spirit of brotherhood and logically as well as philosophically suggests a union between the church and the theatre, the practical benefits of which, on certain lines laid down by the Alliance, few can question.

The social purposes of the Alliance are to be commended, and if they are carried out they will make for the greater comfort of traveling members of the profession. One of the suggestions made by the Alliance through its Secretary to its chaplains throughout the country may result in great good to the theatre. "If chaplains will occasionally patronize the best plays and commend them in public address or conversation to their people," says the Secretary, "we shall be able to create gradually a demand for healthier dramatic productions, and so help the theatre to attain its mission as a great ethical and educational institution." In many places the church antagonizes the theatre arbitrarily still, though the Actors' Church Alliance represents the larger spirit of the church that sooner or later must prevail everywhere. The abandonment of the theatre by so many persons that as a class ought to be the theatre's best patrons has, in a measure, influenced catering to the vulgar by managers, and the growth in recent seasons of the number of vile plays. A little more leaven is needed, and if the foregoing suggestion is acted upon generally by chaplains of the Alliance its good effects will be seen in an increased number of theatre attendants among those most desirable that now hold aloof, and consequently the raising of the standard of theatrical productions.

IGNATIUS DONNELLY.

THE death last week of IGNATIUS DONNELLY took from view an interesting figure. Mr. DONNELLY was a human paradox. Of strong personality and remarkable intelligence, he achieved material successes in spite of continued pursuit of the impossible. Bred to the law, he entered politics as a matter of course, and he won his way to many offices and places of political responsibility, though in achieving this record he by turns adopted almost every party and faction that had a name during his career.

Mr. DONNELLY never won a political fame that will survive. His note in the future must rest on his literary work, which is almost as eccentric as was his political career. A theorist by mental habit and an iconoclast by impulse, all of his works were written to establish ideas quite the reverse of those commonly accepted. Many of his theories were remarkably ingenious, and all of them were formulated with great labor and particularity. There is much of curious entertainment and something of instruction in his books entitled "Atlantis: The Antediluvian World," "Ragnarok," "Dr. Huguet," and "Cæsar's Column."

The work upon which Mr. DONNELLY spent more time and money than upon any other, and the work that formed his dearest ambition, however, but served to cast ridicule upon him. That was his "The Great Cryptogram," in which he presumed to describe a cipher that pretended to prove that FRANCIS BACON wrote the plays of SHAKESPEARE. Mr. DONNELLY'S other works when taken by themselves inspired the belief that their author was a man of prodigious research, of original thought and of unusual imagination as imagination may relate to things material yet of fascinating interest when treated as he treated them. "The Great Cryptogram," however, was not even logically ingenious. It was so contrary to every philosophical idea of the relative phases of genius—as those phases are understood by the normal mind that recognizes in BACON the master of hard essences and in SHAKESPEARE the master of humanity and its emotions—that it at once was condemned as an absurdity by rational persons, even as the less thoughtful popular mind instinctively rejected it.

A LEGAL PRECEDENT.

LITTLE attention has been paid to a case recently decided at Washington that involved the rights of theatre manager and patron. A negro bought a seat on the lower floor of a Washington theatre and attended a performance. During the evening the manager requested the negro to relinquish his place and leave the theatre, offering him the money that had been paid for the ticket. This was refused, and the negro was ejected. A suit for damages resulted.

The plaintiff in this case did not take action under the Civil Rights law, and only set forth his alleged rights as a citizen to occupy a place in a theatre upon payment of the usual fee. The defense took the ground that a ticket for a reserved seat is merely a license revocable at the will of the manager in whose theatre it is sold upon a return of its price.

This contention, which is generally held by managers, and in many cases put into words on the tickets sold, did not stand in court, where it was declared that a ticket holder of a reserved seat in a theatre has rights similar to those of a lessee for a specified term, subject only to the manager's police power to enforce order and maintain decency on his premises. Going further than this, the trial court cited an opinion that prevails in the United States Supreme Court, to the effect that the manager of a place of amusement to which the public is invited to come on payment for places is not a private enterprise owing no duty to its patrons, but a place "clothed with a public interest because used in a manner to make it of public consequence and to affect the community at large."

This disposes effectively of the idea that has come to prevail among certain managers that the operation of a theatre is a "private business."

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A ROMANCE OF THE HIGHWAY. By Thomas Grant Springer.

AURORA. By Agnes Lowry.

DIE STRENGEN HERREN. By O. Blumenthal and G. Kadelburg.

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POPPY. By Ida von Trautman. Copyright by Beatrice Moreland.

UNDER A SORDID AND RUTHLESS TYRANNY.

William Winter in the Tribune.

As the century closes the field of our drama extends from the Atlantic to the Pacific and includes the vast population of 70,000,000. There are more than 3500 theatrical towns in the United States, and more than 5,000 theatres, and there are at least 600 traveling companies in continual activity. At this moment—much to the injury of the dramatic profession, and much to the discredit of most of its leaders—the stage is girdled with the tentacles of an octopus, having its head in this capital and its limbs extended throughout the land. A theatrical trust has been formed, and, under its sordid and ruthless tyranny, the theatre has been turned into a sort of department store. The motive of this ring is mercenary and the tone of it is vulgar. Such an influence must, in the nature of things, make everything that it touches commonplace and mean. One of the blessings most to be desired, at the beginning of the new century, is the destruction of this syndicate of speculative corner-grocers traders in the arts, and thereupon the restoration of a fair competition in business. The stage can be preserved only by the preservation of its charm. To make it common is to insure its ruin. In the immediate dramatic prospect there is but little promise of fine achievement, but, in the domain of the stage, as in other domains, there are always salutary and noble forces working beneath the surface, and the hope should be encouraged that, in this, as in all realms of human activity, evil will ultimately be defeated and good will conquer.

LETTERS TO THE EDITOR.

A National Theatre.

NEW YORK, Jan. 2, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I notice, I believe in the *World*, or possibly in the *Journal*—at least in a recent issue of a New York daily—an article signed by Richard Mansfield espousing the cause of a National Theatre. Without a wish to commit the impropriety of appearing to claim a credit not due me, and in the interest of a clearer understanding of my own position on the subject of a National Theatre in America, I desire to renew a reference, at this point, to the movement, a few years since inaugurated by me at Washington for a theatre under the favor both of the profession and the national Government.

The enterprise thus originated could not have been, and was not, considered at the time of its commencement in, I believe, 1896, more than the national awakening from sleep of the interest so important to the social structure—the interest of the theatre—the potentiality, the influence of the stage. There could, possibly, be none who might hope for the desirability of a theatre at Washington under Government auspices; but, it may be repeated, the concern on the part of society with the responsibility the stage owes the world was gratified to feel that, at least, the highest form of social and political or civil, interest could be directed to a desire for co-operation with any wish on the part of the theatrical profession for the nurture of the great and true principles of theatrical art.

Last year there came the occasion, and I stated in the columns of the *Post* of Washington that the Carnegie idea of a library at Washington, wherein the library was made a possibility under Government auspices by Carnegie donating money for its erection and the Government bestowing a site, might be made applicable to the needs of the National Theatre idea—that is, the multi-millionaire, wherever found, could endow the playhouse, the Government bestow the land.

This, however, continues, with more or less dissatisfaction, to locate the National Theatre idea at Washington.

The suggestion has been made by THE DRAMATIC MIRROR that the National Theatre should be at New York. THE MIRROR proposed the idea of wealth assuming the responsibility. Mr. Mansfield's idea, I believe, was the same.

I wish to say in this connection that this ought to be done—that the practically unlimited wealth of New York could erect a National Theatre equaling any—surpassing any—national playhouse in the world for beneficent results.

I do not see why Mr. Mansfield, however, should step aside to attack, or suppress, vaudeville. Much that is excellent in art is now done in vaudeville. The *morale*—the personal rule—of the management of vaudeville, beginning with Mr. Keith's cleanly methods, has done more to check absolute moral rot and decadence than any other thing. Vaudeville, in its present cleanly purposes, is too valuable a pioneer of beneficial theatrical morality to warrant an assault of wholesale destruction on the part of any one.

You are at liberty to make such use of this letter as you see proper.

Very faithfully,
JAMES PAXTON VOORHEES.

The Newark Affair.

NEWARK, N. J., Jan. 3, 1901.

To the Editor of The Dramatic Mirror:

SIR.—There have been, I believe, two letters published in THE MIRROR—one from O. K. Neu, the other from Maud Edna Hall. I wish a few words to be stated from me. Aside from the minister and two nurses, I was the only one at Miss Jackson's bedside when she died. Miss Jackson was my friend. We lived in the same house for two years and played in the same company for two years. When I took my own company she came to me in preference to any stock company in Newark. She also lived at my house with my mother and myself for two weeks when she first came to my stock company. I was with Miss Jackson all through her illness. She told me all her wishes and I carried them out to the letter. Even when I knew my own mother was dying I attended to everything for my little friend. Miss Jackson's mother appreciates everything I have done and she has written me to that effect.

Sincerely yours,
UNA ABELL BRINKER.

The Source of Punchinello.

LONDON, ENG., Dec. 19, 1900.

To the Editor of The Dramatic Mirror:

SIR.—A paragraph in your esteemed paper (correspondence, I believe) accredits a "keen" critic the "discovery" that Punchinello was based on Ouida's "Pascorel." Mr. Willard has already explained the accidental omission of Ouida's name from the programme on the opening night, but may I be permitted to add that very little "keenness" was required to the "discovery" of a fact that should have been patent to any general reader before the play was half way through? But quite independent of the impossibility of concealment in the case of the dramatization of a story so well known that it has become almost a *vade-mecum* of tourists in Italy, as long ago as July a London paper, in half a column's notice, announced the fact that I was engaged on a play for Mr. Willard and that the play was founded on "Pascorel." The statement was extensively copied both in England and in America. So that if critics were not alert to the "discovery" of the origin of Punchinello, which is eloquent of "Pascorel" in every scene, I do not see why Mr. Willard should have had to take on himself "full blame for any misunderstanding there has been in the matter." Careful as Mr. Willard invariably is to guard the story of a new play until the night of its production, he hardly was naive enough to imagine that Punchinello could pass a first night without revealing its source to a very large proportion of his audience.

Sincerely yours, ELWYN A. BARRON.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

A. J. L., Massillon, O.: Jack and the Beanstalk is an extravaganza, not an opera.

R. M. C.: The photograph of Cyril Scott reproduced in last week's MIRROR was made by Pierce.

OLD TIMES, Jersey City.—Two Little Vagrants was produced at the Academy of Music, this city, on Nov. 23, 1896.

L. R., New York, and C. F., Philadelphia: Write to touring players in care of THE MIRROR and the letters will be advertised in these columns.

G. M., City of Mexico: The Librarian of Congress, Washington, D. C., can inform you as to which foreign plays have been copyrighted in this country under the international copyright law.

AMATEUR, New York: Poor Jonathan was produced at the Casino, New York, on Oct. 14, 1890, and ran there until May 6, 1891. It was an opera, libretto by Hugo Wittman and Julius Bauer, adapted into English by John P. Jackson and Ralph A. Weill, with music by Carl Millocker.

JANE, Hazleton, Pa.: Jane, produced at the Madison Square Theatre, this city, on Aug. 3, 1900, was written by Harry Nichols and W. Lestocq. The cast was: Charles Shackleton, Paul Arthur; Mr. Kershaw, M. C. Daly; William, R. F. Cotton; Claude, Master Haynes; Pixton, Schnitz Edwards; Lucy Norton, Katherine Grey; Mrs. Chadwick, Jennie Weathersby; Mrs. Pixton, Amelia Summerville; Jane, Johnstone Bennett.

E. G. R., St. Louis: 1. Play manuscripts should be submitted to managers in typewritten form. 2. Joseph Brooks and Ben Stern may be addressed at 1440 Broadway, this city. 3. Kirke La Shelle, 1402 Broadway, this city, manages Arizona, in which Jane Kennark now plays. 4. There is no rule for amount of royalties. 5. The Librarian of Congress, Washington D. C., will furnish on application pamphlets giving copyright laws and particulars in the matter of securing copyrights.

H. L. H., New York: William Gillette's A Legal Wreck was produced at the Madison Square Theatre, this city, on Aug. 14, 1888, with this cast: Capt. Edward Smith, Alfred Hudson; Jonathan Mazey, Sidney Smith; Edward Smith, Jr., George Fawcett; Henry B. Leverett, Boyd Putnam; Richard Merrium, Sidney Drew; Mrs. Perrin Kimball, Ida Vernon; Edith Kimball, Frances Grahame; Olive Gray, Nina Boucicault; Nancy Ann Dunks, Fanny Denham Rouse; Mary, Elsie Lombard.

F. MacR., New York: The Land of the Midnight Sun was produced at the Fourteenth Street Theatre, this city, on Feb. 19, 1894, with this cast: Colonel Maitland, King Hedley; Gus, Ella Bittner; Dunnie Dixon, Barry O'Neill; Kitty Maitland, Katie Gilbert; Maida Maitland, May Wheeler; Sunlocks, Lawrence Barbour; Captain Jollyweather, Edwin Barbour; Gena, Ada Lytton; Stephen Orry, Criptie Palmoni; Jason, Elmer Grandin; Sergeant Mack, Logan Paul; Eric Tolson, Frank Marlowe; Christine, May Morrow; Olga, Ida Francis; Jergen Jergensen, Criptie Palmoni; Olaf, Paul Gribben; Sir Sigfas, King Hedley.

M. E. M., St. Louis, Mo.: William Forrest, brother of Edwin Forrest, was an actor—though by no means a prominent actor—during a period of about five years. He was born in Philadelphia and learned the printer's trade. On Feb. 2, 1828, he made his first appearance on the stage, at the Walnut Street Theatre, as Zaphna, in Mahomet. On May 12 of the same year he made his debut as a member of the stock company at Albany, in the character of Captain Faulkner, in The Way to Get Married. Strangely enough, William Forrest's greatest handicap as an actor was the poor quality of his voice, while his distinguished brother possessed a voice of exceeding power and beauty. William Forrest died suddenly in Philadelphia, in 1833, after playing in a burlesque at the Arch Street Theatre.

THE PLAYERS' CHRONOLOGY.

January.

6. First American production of The Belle's Stratagem, 1794.
Edward the Black Prince; or, The Battle of Poictiers, by William Shirley, produced at Drury Lane, 1750.
London debut of Mrs. C. E. Whitlock (E. Kemble) at Drury Lane, as Alicia in Jane Shore, 1783.
Death at Philadelphia of Mrs. James Carden (Marston Leigh), 1807.
7. The Players incorporated, 1888.
Birth of Mark Smith, New Orleans, 1829.
8. Julia Betterton (Mrs. Glover) born, 1779.
Death of Thomas Sowerby Hamblin, Bowery manager, 1853.
Birth of Lucille Western at New Orleans, 1843.
Alexander Pope's first appearance, 1785.
First American appearance of Edmund Kean, 1821.
Debut of Mrs. J. H. Barrett (Emily Viola Crocker), 1855.
Birth of John Denier, pantomimist, 1838.
Debut in Alexander the Great of Charles B. Hale, 1857.
9. Birth at Exeter, England, of G. H. (Gentleman George) Barrett, 1794.
Death at Wilmington, Del., of the Ethiopian, Henry Davis, 1865.
10. The Provoked Husband, by Vanbrugh and Cibber, produced at Drury Lane, 1728.
Charles Macklin's last appearance as Shylock at Covent Garden, 1788.
Birth in London of Mrs. John Drew (Louisa Lane), 1818.
Charles Fechter's American debut in Ruy Blas, at Niblo's Garden, 1870.
Leon Herrmann's American debut at Hoyt's, New York, 1897.
Death of Alice Oates at Philadelphia, 1887.
Death of Maria Anderson (widow of David C.) at New York, 1899.
11. Death of Lucille Western at Philadelphia, 1877.
First railroad train introduced on a London stage in Charles Selby's production of London by Night, at the Strand, 1844.
12. A. O. F. organized, Philadelphia, 1849.

THE USHER.

Ada Rehan's engagement in Sweet Nell of Old Drury at the Knickerbocker Theatre was announced to be for six weeks. Two things have arisen to cause a change in that plan by her Trust managers. In the first place, the production has failed to draw the public; in the second, they wish to get it to Philadelphia ahead of Henrietta Crosman and Mistress Nell in order to assure it at least one week's business there.

Accordingly, the term at the Knickerbocker will be reduced to three weeks, and Miss Rehan and her play will be seen at the Chestnut Street Opera House in Philadelphia on Jan. 21. Miss Crosman, a full fledged anti-syndicate attraction now, is announced to appear at the Auditorium the following Monday for two weeks.

It is not likely that this hurried change of arrangement will injure Miss Crosman's business or success, for in the Nell Gwyn rivalry she has triumphed here and will doubtless repeat the victory in Philadelphia, or wherever else the Trust sees fit to select a battle ground.

J. Bard Worrell, manager of the Auditorium, will signalize his independence of Trust dictation with Miss Crosman's appearance at his theatre. Wearying of the worthless bookings made for him by the Trust he has concluded to fill time himself, with the result that he has the rest of the season booked with a better grade of attractions than the Auditorium has had in a good while.

●

In connection with the closing of the Savoy Theatre by Miss Crosman on Saturday night several interesting facts have leaked out.

The Trust's agents, evidently to keep the Savoy from running on independent lines (independence is the Trust's bugaboo) advanced money to Manager Aarons, it is said, in order that he could pay his back rent early in the Mistress Nell engagement, thereby getting its tentacles on the place. The profits of the run have helped to put Mr. Aarons on his feet again and established the Savoy (which had been an unsuccessful music hall) as a dramatic theatre.

But perhaps the most remarkable feature of the whole thing is the disclosure that the Savoy Theatre for several months has been running without a theatrical license! It is understood that a music hall license has been in possession of the management, but such a permit carries no right or authority to give theatrical performances.

Political "pulls" have been known to accomplish a good deal in the matter of illegality in this town, but here we have the first instance within my recollection where a theatre has been run undisturbed for months outside the pale of the law.

The reason the house is without a theatrical license, it is said, is because the Police Board has refused to take the responsibility of granting one, as both the Building and the Fire laws have been disregarded in the construction of the place.

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The receipts of Bernhardt and Coquelin in L'Aiglon the first week at the Garden Theatre are officially given out as $32,500 and the claim is made that this "was the largest business ever done by a dramatic attraction in this country."

That statement is inaccurate. Bernhardt alone played at the Tremont Theatre in Boston ten years ago to a week's receipts of $38,000.

It is true that this included premiums paid at an auction of seats and that nine performances were given. Nevertheless, the record proves that the L'Aiglon week at the Garden—a much smaller theatre than the Tremont—was not "the largest," by any means.

●

Apropos of Odell Williams' discharge from the Way Down East company and the remarks in this column upon that incident, I have received a letter from Manager William A. Brady in which he says:

Your somewhat sarcastic allusion to my business dealings with Odell Williams noted. There are always two sides to an affair of this kind. Last May Mr. Williams made a verbal arrangement with me for a period of three years, the agreement covering a starring tour to be controlled by me. Recently he signed a contract with another manager, breaking faith with me, and I promptly discharged him. That's all there was to it, and I fail to see where your paper was called upon to comment upon same without first learning both sides of the argument. While on this subject I should be pleased to give you a very long list of actors who have broken engagements with me this year, regardless of contracts and without notice.

Mr. Williams, who called at THE MIRROR office yesterday, flatly denies that he had a contract with Mr. Brady beyond this season and asserts that he was free to sign for a starring tour next season under other auspices.

In proof of this Mr. Williams showed me a letter to him from Mr. Brady, dated Dec. 15 last, which read:

I am told on very good authority that you are contemplating signing a contract to appear next season in Pudd'nhead Wilson. Now, take a fool's advice and don't sign any such paper until you see me, as I think you can do better continuing where you are for a time, as something more profitable will develop in the future. However, it would be just as well for you not to obligate yourself until you have an interview with me.

Mr. Williams calls attention to the fact that Mr. Brady makes no claim to having "a verbal arrangement" with him for three years, or for any period after this season. He says that during his long connection with Way Down East—in which he has acted 987 times—he received frequent promises of stardom in the nebulous future, but that no definite arrangement was ever made or discussed by his manager.

●

Hillary Bell, who fills the dramatic column of the *Press* with entertaining misstatements, had a paragraph about E. S. Willard last Friday, in the course of which he said:

"In the heyday of his power Mr. Palmer imported Edward Willard and employed all his wealth and power to make him a star. That object was finally achieved, after which Mr. Willard abandoned his manager and organized his own company."

Naturally, Mr. Willard objects to these imaginings of Mr. Bell, who is less fastidious regarding facts than in arranging his hair. Mr. Willard writes me as follows on the subject:

My attention has been called to a statement signed Hillary Bell, in the *Press*, to the effect that I am responsible for "the tragedy" of Mr. A. M. Palmer being "a road manager;" that, in fact, I allowed him to dissipate his large fortune in establishing me as "a star" and then deserted him.

While not recognizing the right of Mr. Bell to interfere in my business affairs I think it as well that he should be placed in possession of certain facts in order that he may refrain from repeating the ridiculous misstatements referred to above. These facts are as follows:

Firstly, When I made the acquaintance of Mr. A. M. Palmer I had already been what is called in the theatrical profession "a star" some five or six years, and was part manager of the Shaftesbury Theatre, in London.

Secondly, My tours in America, under the auspices of Mr. A. M. Palmer's name, resulted in a net profit to us of over sixty-two thousand dollars ($62,000); not a very brilliant result, perhaps, but one that could scarcely have contributed to Mr. Palmer's financial difficulties.

Mr. Palmer has never made the assertions that were published in the *Press*, and the painful conclusion ensues that Mr. Hillary Bell originated them.

●

There is a rumor of an impending law suit between the Theatrical Trust or Syndicate—or certain members of that delectable organization—and the Augustin Daly estate in connection with the lease of Daly's Theatre in this city.

The story runs that proceedings are to be begun by the booking agents of the Trust on account of a clause in the lease under which Daniel Frohman is conducting the theatre, which provides that the Broadway front of the building shall be rebuilt. It is said that the time fixed for this work has lapsed without the improvement having been made, and it is on account of this failure that suit is to be brought.

These agents and members of the Trust, it will be recalled, negotiated the present lease for the Daly estate, although Mr. Frohman is now the ostensible lessee.

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Reports from Boston indicate that Ben Hur is a frost at the new Colonial Theatre in that city. Great hopes were built upon its engagement at the Hub.

●

Last week theatrical receipts took a remarkable drop at most of the New York theatres. It came so suddenly that managers rubbed their eyes and wondered what had happened.

New Year's week is traditionally one of the best of the season, but this year a startling exception has been recorded. On New Year's night most of the theatres were crowded, but the rest of the week was distressingly bad, even the playhouses that offered successful novelties suffering seriously.

Nobody seems to be able to account for this unprecedented pecuniary hiatus.

●

On the best authority, I am able to state that Maurice Grau is no longer the director of grand opera at Covent Garden, in London.

Mr. Grau claimed recently that he was uncertain whether he would continue there or not, pleading a desire for a respite from some of his work and responsibilities.

This did not agree with a report from the other side that the Covent Garden people wished to make a change and did not offer Mr. Grau a reappointment.

●

Clara Morris, in the reminiscences that she is contributing to *McClure's Magazine*, is paying off some ancient grudges against the women with whom she came in contact during her early days on the stage.

As several of the actresses whose alleged slights she still remembers bitterly are dead, the taste that leads her to pillory them after the lapse of more than a quarter of a century is questionable, to say the least.

But, aside from this tincture of spiteful ill nature, Miss Morris' recollections are well written and interesting.

BURIAL OF EDMUND COLLIER.

The funeral services over the remains of Edmund Collier were held at St. Leo's Church, in Twenty-eighth Street, on the afternoon of Dec. 29. The impressive ceremonies for the dead of the Roman Catholic Church were performed in the presence of an assemblage of the relatives and friends of the old player. Later the body was interred in the family plot in Greenwood Cemetery.

It appears that an injustice was done to the members of Mr. Collier's family in many of the reports of his death published last week. Mr. Collier had been in poor health for a year, and during that period had lived with his relatives in West Forty-fourth Street. When the present theatrical season began the members of the family, being engaged with various companies, were obliged to leave town. They arranged for Mr. Collier's care during their absence and were in frequent communication with him and with his attending physician. One day in November, while away from home, Mr. Collier was taken suddenly ill, and was found almost helpless in the street by Robert Hilliard, who took him to the Post Graduate Hospital, and notified William Collier, then playing in Chicago. William Collier at once wired instructions to the hospital authorities to provide a special physician and every comfort possible for his stepfather.

Two weeks later it was learned that Mr. Collier was suffering from consumption, and as the rules of the Post Graduate Hospital forbid the harboring of consumptive patients, it was necessary that Mr. Collier should be removed. In the circumstances, which required immediate action, the Actors' Fund took charge of the case, and had Mr. Collier taken to comfortable quarters in St. Joseph's Hospital. His death came unexpectedly, and neither William Collier nor the other members of the family knew of it until the next day. William Collier immediately telegraphed to his brother-in-law, Robert Campbell, who had just returned to New York from the West, to take charge of the funeral. This Mr. Campbell did, carrying out the wishes of the family and laying the remains of the old player beside those of his wife in the family plot in Greenwood Cemetery.

TOBY CLAUDE.

In inverse ratio to her diminutive size was the sensation which Toby Claude made on her first appearance in this country as Fifi Trioet in The Belle of New York, at the Casino, and those who have been fortunate enough to witness rehearsals of The Gay Grisette, in which she is soon to appear, are confident that she will repeat her initial New York success.

There is something incomprehensibly dainty and refined in the humor of Miss Claude. She is even a greater favorite with the fair sex in her audiences than with the masculine element, and their admiration is never curbed. But four feet six inches in height, Miss Claude's artistic ability cannot be measured by such standards as foot rules. She had only been a short while on the stage when she leaped into prominence, and her work all this season as Daisy in The Cadet Girl convinced the critics that she is capable of even greater things.

A daughter of Angeline Claude, an English favorite in burlesque work, Miss Claude comes by birthright into the possession of her sprightly talent. She has traveled extensively and speaks German and French fluently, while her great ambition is to show New Yorkers that she is the possessor of over a score of different and distinct brogues and dialects in use in various parts of Ireland, in probably no county of which green isle she has not been at some time during her life.

DEATH OF THE EDITOR OF "THE STAGE."

Charles L. Carson (Lionel Courtier Dutton) died on Jan. 2 in London, England, aged fifty-four years. Under the pen name of Carson he was known internationally as the editor and proprietor of the London *Stage*. Ever since he had undertaken these capacities Mr. Carson had striven consistently and courageously for all that is best in dramatic work, for the elevation and honor of the stage and for the putting down of its traducers. By the influence of the *Stage* he had been largely instrumental in organizing and firmly establishing the Actors' Orphanage Fund and the Actor's Association of England, two of the organizations most active in benefits to the dramatic profession of Great Britain. Mr. Carson was a man of wide acquaintance, prominent and popular in many circles not connected with the drama, and the loss of his kindly, genial, helpful influence will be keenly felt in many differing circles. Always fearless in expression of opinion, his views were regarded with respect and esteem, and the dramatic profession not only in England, but throughout the world, has lost by his passing one of its best friends and most steadfast supporters.

NORRISTOWN OPERA HOUSE BURNED.

The Norristown, Pa., Grand Opera House was totally destroyed by fire on Saturday morning, Dec. 29. The Music Hall Association, owners, state that the loss over the insurance will be considerable. The members of Redfrow Comedy company, playing an engagement at the house, succeeded in saving their wardrobes, but the scenery carried by the company was destroyed. The owners will have plans drawn for a new theatre at once. The house was in the Appell circuit, Edwin C. Young being resident manager.

JOHN E. INCE'S PLANS.

John E. Ince has begun the new century in generous fashion by inaugurating in his office a practical plan for benefiting the Actors' Fund. Hereafter every member of the profession who secures an engagement through the agency will be made a member of the Fund, at the expense of Mr. Ince. Thus Mr. Ince will practically turn over to the charity a share of his revenue from the agency, and will furthermore interest many players in the Fund who have hitherto given no thought to the splendid institution.

LATE COMERS IN THE BURGOMASTER.

Ruth White stepped in at a late hour to play and sing the lead in The Burgomaster at the Manhattan Theatre last week and got away with a perfect performance. She had her name on the programme the first night, though, but Zelma Rawlston, who jumped in and played Willie Van Astorbilt made an equal hit with two hours' notice. Miss Rawlston succeeded Eleanor Gristi, whose name was billed, and she made such a success that the management promptly signed her for the entire engagement.

NEW PLAYS FOR MR. AND MRS. SOTHERN.

E. H. Sothern has announced that his next play will be from the pen of Lawrence Irving and will be called Richard Lovelace. Its central figure is the gay Lord Lovelace, poet and court gallant of the days of Charles II. He may give the play a trial performance late in the Spring and then hold it in reserve for next season. Mrs. Sothern, Virginia Harned, it is said, will not play with Mr. Sothern next season, but will star in a comedy.

A SCHOOL OF PLAYWRITING.

W. T. Price, the well known play reader, has founded the American School of Playwriting, the object of which is to teach playwriting by practical work. He has employed a corps of professional instructors, and the first term of instruction of twelve weeks will begin Jan. 15, next, at the [illegible] Broadway. The school is said to [illegible] patronage of leading managers.

ROCKWOOD'S PANEL PHOTOGRAPHS. Three Dollars per Dozen. Eighteen Dollars for One Hundred. Broadway, 26th St.

PERSONAL.

ROBINSON.—The many friends in this city and country of Frederic C. P. Robinson will with [illegible]

From photo by W. A. Bingham, England.

the [illegible] London, the place [illegible] by the death in this country of Henry Howe, the veteran actor, who had long been with Irving. Mr. Robinson, who is descended from one of the noblest families in England, that of Ripon, was intended for the church, but took to the theatre from choice, and enjoyed a fine career in London before he came to this country, in 1865, and joined the forces of Lester Wallack. He is remembered here in many prominent parts, one of his greatest hits being as Raiston in Jim the Penman, on its production by A. M. Palmer.

STONE.—Amelia Stone arrived from Europe on Dec. 30 to rehearse for Vienna Life, scheduled at the Broadway for Jan. 21.

SIENKIEWICZ.—Henry Sienkiewicz, author of "Quo Vadis," celebrated on Dec. 22 the twenty-fifth anniversary of the beginning of his career as a writer. The celebration occurred at Warsaw, and an estate was presented to the author by the Polish people.

NETHERSOLE.—Olga Nethersole has purchased a new play, The Voice of the Charmer, by Charles H. Howard, a Washington lawyer.

POTTER.—Corn Urquhart Potter, Kyrle Bellew, and Frank Gardner are interested in a new West African gold mine, and it is said that Mrs. Potter's share of the promotion profits was $75,000.

GILLMAN.—Mabelle Gillman has signed with A. H. Chamberlyn to return to New York to appear in a prominent part in The Gay Grisette.

MAGUIRE.—John Maguire contributed an interesting story, "Our Cindy," to the Butte, Mont., *Inter Mountain* on Dec. 21.

IRWIN.—May Irwin's latest speculative idea contemplates the establishment of a bachelors' home in this city, a sort of millennial place with closets of practicable size, a huge bath, valet service and elevators that shall run all night. In the way of a long-felt want this would probably take first money and a tidy purse on the side.

YEAMANS.—Mrs. Annie Yeamans will close with The House That Jack Built on Jan. 12.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne rested for a part of last week in town and rejoined her company yesterday at Lexington, Ky.

LOFTUS.—Cecelia Loftus was ill last Friday, when her part in Lady Huntworth's Experiment, at Daly's Theatre, was played by Beatrice Morgan.

BURROUGHS.—Marie Burroughs' five weeks' tour in The Battle of the Strong ended in Washington on Saturday. Manager D. V. Arthur says that the play will be put on again for a New York run in about a month.

BLAUVELT.—Lillian Blauvelt sailed hence on Thursday for a concert tour of England and Scotland. She will return to this country in March.

JEFFERSON.—Joseph Jefferson paid $85,000 last week for residence property in Chicago, which he says he will occupy during his future engagements in the Windy City.

NEVADA.—Madame Emma Nevada, the famous American soprano, has been engaged to sing in the Royal Dutch Opera at the time of the marriage of the young Queen of Holland.

AYRES.—D. Appleton and Company will next month publish a new volume by Alfred Ayres, author of "The Orthoëpist," "The Verbalist," "Actors and Acting," "Elocution and Elocutionists," etc., entitled "Some Ill Used Words." The new book will treat of words commonly misused, giving numerous examples, with advice as to how mistakes may be avoided.

BRADLEY.—Leonora Bradley has retired temporarily from the Castle Square Theatre Stock company, Boston, to attend at the bedside of her husband, Charles Darwin Bartholomew, who is critically ill with typhoid fever.

SKINNER.—Otis Skinner has contributed some capital verses, "Cornelia's Go-Cart," to the *Transcontinental Reader* of Jan. 5.

SANDERSON.—Sibyl Sanderson will appear at a benefit for Gustave Worms, at the Théâtre Français, Paris, on Jan. 23. This, it is said, will be her farewell appearance.

PATTI.—Adelina Patti, it is said, is negotiating with Sir George Newnes for the sale of her famous Welsh estate, Craig y Nos, for $500,000. The singer wishes to spend her [illegible] at her husband's home in Sweden.

SPONG.—Hilda Spong had a severe throat last week, but pluckily [illegible] her work in Lady Huntworth's Experiment, at Daly's Theatre.

HACKETT.—James K. Hackett [illegible] town this week [illegible]. He expects to [illegible]. Meanwhile [illegible] in The [illegible].

NEWS

...the Windy Town
...of the Prairies.

...ago, Jan. 7.

...Flagstaff, Arizona, and the ... all in one week and in one ... fail to see whether any fault could be ... such a list of attractions by any ... of theatregoers and certainly no fault ... can be found by the men who are interested ... the receipts of the aforesaid.

At Powers' Theatre, E. H. Sothern's elaborate revival of Hamlet has been well received, and the talented star and his accomplished wife have earned golden opinions from press and public. Rowland Buckstone repeats his "underground" success of The Sunken Bell as the First Gravedigger. It is likely that Hamlet will run through the Sothern engagement.

We found Charlie Ross here last week. He came over from his old haunt at West Baden, Ind., to take a peek at civilization before he started again for Broadway Saturday morning. He never looked better in his burlesque and vaudeville life, but he said his future plans were still unmapped. Charles always falls on his feet, however, and "the other half of the sketch" is always by his side.

Joe Arthur's natatorium melodrama, Lost River, is hitting 'em hard at McVicker's, and William Courtleigh and the others are "making good." The Sign of the Cross, with Charles Dalton, follows for a week next Sunday.

Theodore Roberts, Olive May, Serrano, Hale, Holt, Selwyn, and the other Arizona people, fresh from New York, were warmly welcomed back at the Grand Opera House to-night for the week. Richard Mansfield will follow next Monday in King Henry V, with Joe Dillon, and at "two a throw."

Charlie Elliott has quit Colonel Hopkins and will go out for himself, leaving Sam Gumpertz to take his place. Mr. Elliott has been with the house since the genial Colonel opened it, and he deserves luck. This week the stock will revive A Nutmeg Match and Melbourne MacDowell will follow.

The bill this week at the Studebaker is our old friend Erminie, and Pauline Hall is specially engaged to sing her original role. Frank Moulan, principal comedian of the Studebaker forces, made a big hit to-night as "Caddy." Gounod's Romeo and Juliet will follow with a new cast.

New Year's greetings came thick and fast last week. Gus Williams was first and original with 1901 as "a new caddy" to Father Time, the golfer. Then came George Adams, the clown, with a unique card; Palmer Sherman with a beautiful calendar of roses; Maze Edwards, of Plainfield, N. J., whom I am glad to know is still alive; Wright Huntington, George W. Sammis, of The Girl from Maxim's, and Charlie Ross, who wired from West Baden: Yours in the single O, for a Happy New Year." Mrs. Fiske sent New Year's greetings from Sioux City, Ia.; but the best of all was the good old MIRROR'S credentials for 1901, which was "No. 1," and which I hope to receive again in the first mail of 2001 A.D.

The Rogers Brothers in Central Park are at the Illinois. The farce is nothing but froth. Isadore Rush is the bright particular star. They are here for two weeks more, and then Bernhardt and Coquelin, the French dialect artists, arrive.

Joseph Murphy returned to the Great Northern yesterday in The Kerry Gow, in which he appeared here in the first part of the last century. Later in the week he will revive Shaun Rhue. Williams and Walker will follow in Sons of Ham.

The Prisoner of Zenda was succeeded at the Dearborn yesterday by Sowing the Wind, in which the stock appeared to advantage.

Barney Gilmore's Kidnapped in New York is the card this week at the Alhambra; Carl Haswin is exploiting A Lion's Heart over at the Academy of Music, and Fabio Romani is at the Bijou.

A Young Wife will follow Barney Gilmore at the Alhambra—and he certainly cannot object to that.

Professor Gleason, who subdues wild horses, is at the Coliseum this week. Every night crowds of refined people go there to see him trampled upon. He is looking for vicious horses, and I recommend the famous animal, Five Aces. He can't beat it.

This is a great week for concerts at University Hall, for there are to be recitals by Max Heinrichs, Jean Gerardy, and Ernst Dohnanyi. Edouard Strauss' Vienna Orchestra comes to Central Music Hall Jan. 28, and Hannah and Hamlin will bring Brooke's Chicago Marine Band in for a concert at the Grand Opera House next Sunday afternoon. Theodore Thomas resumes at the Auditorium next Friday.

The Battle of Manila cyclorama is to be removed to the Buffalo Pan-American Exposition.

Caught in the Web is the attraction this week over at the Criterion Theatre.

Last Tuesday evening, at the dawn of the new century, a young man named Isaac Levy was badly slugged, and he appeared before me in the police court the next morning with a very black eye, to complain against his assailant. "I vouldn't haf cared, your honnor," he said, "but id vasn't my New Year's!"

"BIFF" HALL.

BOSTON.

Attractions of the Week at the Hub—News of the Day.

(*Special to The Mirror.*)

BOSTON, Jan. 7.

The Hub has its first grand opera of the season to-night, and its last for quite a while, since the cancellation of the Grau-Savage English season here makes quite a difference on the Boston operatic year. However, Marcella Sembrich and her company came along just as promised and had a large society audience at the Boston to-night. The Barber of Seville was the opera with the prima donna as Rosina. She will also appear later in the week in La Traviata, Don Pasquale, and Faust, the house being dark on the off nights.

San Toy opened to-night at the Museum. James T. Powers and Minnie Ashley head the company, which is unusually strong for musical comedy, and includes George K. Fortescue and other Boston favorites.

Stuart Robson makes a change of bill at the Tremont to-night and puts on She Stoops to Conquer for the balance of his engagement here. The notices for Oliver Goldsmith were exceptionally good and everybody seemed to like it, but business did not prove what it should have been, and the change was made.

...r. Robson has already played Tony Lumpkin here with success.

Nat C. Goodwin and Maxine Elliott are in their last week at the Hollis, and When We Were Twenty-one continues to be the greatest hit that they have ever made here. With the orchestra under the stage at practically every performance and with advanced prices the engagement ought to prove one of the best that Mr. Goodwin has ever played in Boston. Maude Adams in L'Aiglon will follow.

Hazel Kirke is the offering of the week for the stock at the Castle Square, and with Lillian Lawrence and Clarke Mackay as the lovers the regular patrons of the house find two of their firmest favorites placed to advantage. Mr. Mackay exactly suits the part and Miss Lawrence has already proved that she is one of the best Hazels ever seen in Boston.

In Wall Street is at the Grand Opera House this week, and Kelly and Mason make decided hits in the leading characters. Lena Merewille and Marion Elmore are both in the cast, and I don't think that they have played together here since the days when they were with Willie Edouin and Alice Atherton.

Miladi and the Musketeer continues to play to good business at the Columbia, and not a marriage has united Harvard College and the chorus for more than a fortnight. Can it be that the young ladies are all brides now? The actors in the Bank Officers' theatricals went in a body one night last week as a compliment to R. A. Barnet.

Mathews and Bulger continue to do well at the Park, but this is the last week of the engagement of The Night of the Fourth here. They go to the Victoria for an engagement soon after leaving here. Oscar Hammerstein seems to like to come to Boston for his attractions.

Exiles of Siberia is the play of the week for the stock at the Bowdoin Square, and will be followed by a starring engagement of Oliver Doud Byron in Across the Continent.

The Diamond Breaker is being given by the stock at the Grand; Forgiven will follow.

Ben Hur continues at the Colonial.

Walter Jones has filed a petition in bankruptcy, and in his legal document he confessed to a middle initial, M., which is not ordinarily used on a theatre programme. He has unsecured debts of $2,358.12. He has a claim against the Metropolitan Traction Company of New York for injuries to personal property, and other debts are due him.

At the meeting of the creditors of Charles P. Salisbury last week, Gilbert O. Bumler, of the Tremont Building, was chosen trustee and the meeting adjourned to Jan. 31.

S. Miller Kent and Johnstone Bennett are at odds over their former venture playing the vaudevilles in A Quiet Evening at Home. A Sheriff paid a call on Miss Bennett when she played here recently, but little satisfaction was obtained, for she was prepared for such a call and most of her property was in New York. Mr. Kent is now with Hearts Are Trumps. The matter will reach the courts here in the course of three weeks.

Frank David, stage director at the Columbia, was called upon the stage after the performance Jan. 4, and presented with a case of silver toilet articles, the gift of the company.

Francis J. O'Neill writes his Boston friends that he is to be with Henrietta Crosman and Mistress Nell as business manager.

Ethel Henry has given several dramatic recitals in the suburban cities, and she will have another at the Lenox to-morrow.

Nat C. Goodwin gave a dinner which enabled theatrical Boston to wish in the New Year in an appropriate manner. It was given primarily to the cast of When We Were Twenty-one, but some of the best-known players around Boston were invited to the spread on the stage of the Hollis after the performance. Stuart Robson could only step in for a moment, for he was due at another festivity at the home of his daughter in Brookline, but the others present were John E. Henshaw, Jeffreys Lewis, Matthews and Bulger, Walter Jones, William Farnum, W. S. Hart, Francklyn Roberts, Mary Shaw, Mabel Bert, Francis Carlyle, S. Miller Kent, Jessie Busbey, Sam and Dick Bernard, and Tom Browne.

Poor Ida Conquest! What would she have said yesterday if she had seen the Sunday *Journal*, with an excellent picture of her but bearing the inscription, "Since Roland Reed's illness she has appeared with the Rogers Brothers" beneath it.

Frances Belmont made a jump from the chorus into popularity at the Columbia just as Elbie Fay did in Mam'selle Awkins a year ago.

The Boston *Herald* has issued its list of payers of largest taxes in Boston, and there were quite a number of entries which were of interest to theatrical people:

	Real estate.	Personal.	Tax.
Crabtree, Lotta W.	$803,000	$.....	$11,951
Grace, J. J.	1,067,700	15,000	15,085
Keith, B. F.	94,000	4,000	1,449
Props. of Boston Theatre	533,000	.....	7,893
Rich, Isaac B.	52,000	17,000	1,025
Stetson, John	461,400	1,400	6,808
Stokes, Emma	622,500	.....	9,150
Stone, Frank P.	97,700	8,200	1,558
Tompkins, Eugene	.....	130,000	1,913
Warren, William (heirs)	81,800	.....	1,202

It seems to be pretty generally conceded that when the next year theatrically opens in Boston there will be one less theatre here.

Corona Riccardo has signed to return to the Castle Square. She made a great hit there in The Great Ruby.

On the last night of E. S. Willard's successful engagement at the Tremont he made a speech before the curtain in which he said that he had already agreed with John B. Schoeffel for an engagement there next season. That means another tour of America.

Stuart Robson has a play made from "The Honorable Peter Sterling," by Paul Leicester Ford. It was dramatized by Mildred Dowling.

JAY BENTON.

WASHINGTON.

Henry Miller as Richard Savage—Colonel Cody Wants His Indians—The Theatres.

(*Special to The Mirror.*)

WASHINGTON, Jan. 7.

Henry Miller scored an instant success to-night at the Columbia Theatre in Richard Savage. The verdict is that the play thoroughly fits Miller and that Miller fits the character of Richard Savage. Mrs. Ryley has accomplished her task well, weaving an attractive romantic drama. Prominent in the supporting company are Mrs. Thorndyke Boucicault, Florence Rockwell, Jennie Eustace, Joseph Wheelock, Sr., Arthur Elliott, Owen Fawcett, and H. S. Northrup. Managers Wagenhals and Kemper have provided an elaborate scenic equipment. Lulu Glaser will follow.

At the New National Theatre this week Maude Adams is seen in L'Aiglon. Next Monday Madame Sarah Bernhardt and M. Coquelin will be seen in the same and other plays.

The Lafayette Square Stock company won another success to-night in an exquisite presentation of Friends before large attendance. The cast: Marguerite Otto, Percy Haswell; Jenny Merryweather, Alma Kruger; Miss Wolff, Katherine Field; Miss Hartmann, Hortense Neilson; Marie, Alma Lee Benson; John Paden, Jr., Eugene Ormonde; Hans Otto, John T. Sullivan; Harold Hunting, Walter Craven; John Paden, Sr., Robert Rogers; Adrian Karje, Charles Wingate, and Frederick Sullivan.

At the Academy of Music The Still Alarm renews its claim on popular favor, and a crowded house welcomed Harry Lacy as Jack Manley. The production is excellent. The company includes Frank C. Bangs, Edward French, John F. Ryan, Elizabeth Baker, and Belle Gold. Superba 21.

Colonel William F. Cody (Buffalo Bill) has been in Washington recently looking for an extension of license for the absence from the reservations of the Indians in his Wild West Show. Unless the Interior Department rescinds the order made that all Indians must be returned to their respective reservations, the Wild West show next season will be deprived of many exciting features. While here Colonel Cody arranged for a big hunting expedition next September at Jackson's Hole in the Wyoming mountains. Those that will comprise the party are Senator F. E. Warren, of Wyoming; Vice-President Roosevelt, Assistant Attorney-General Van Devanter, ex-Governor Richards, Colonel W. D. Pickett, Count Paul Leidy, and others of the German Legation.

JOHN T. WARDE.

PHILADELPHIA.

Captain Jinks of the Horse Marines—Bernhardt-Coquelin—The Stock Companies.

(*Special to The Mirror.*)

PHILADELPHIA, Jan. 7.

Clyde Fitch's latest play, Captain Jinks of the Horse Marines, received its first presentation on any stage this evening at the Walnut Street Theatre. The cast:

Captain Robert Carrolton Jinks	H. Reeves Smith
Charles La Martine	George W. Howard
Augustus Bleeker Von Vorkenberg	H. S. Taber
Professor Belliarti	Edwin Stevens
The Herald Reporter	William Bartow Smith
The Tribune Reporter	Charles Germott
The Times Reporter	Harry Hyde
The Sun Reporter	William Sumner
The Clipper Representative	Gardner Jenkins
A Newsboy	John Hughes
An Official Detective	Lewis Wood
A Sailor	Lorenzo Hale
A Policeman	M. J. Gallagher
A Telegraph Boy	Thomas Gibson
Madame Trentoni (Aurelia Johnson)	Ethel Barrymore
Mrs. Greenborough	Estelle Mortimer
Mrs. Jinks	Mrs. Thomas Whiffen
Mrs. Stonington	Fanny Addison Pitt
Miss Merriam	Sydney Cowell
First Ballet Lady	Blanche Duenne
Second Ballet Lady	Lillian Thurgate
Third Ballet Lady	Hazel Lester
Fourth Ballet Lady	Anita Rothe
Fifth Ballet Lady	Hattie James
Sixth Ballet Lady	Kate Ten Eyck
Seventh Ballet Lady	Miss Delmore
Mary	Beatrice Agnew

The action takes place in New York city in 1872. The scene of the first act is at the Cunard Line dock. Acts two and three are at the Brevoort House. The heroine, Aurelia Johnson, is a young American, who has made a great success abroad as a grand opera singer under the management of the late Colonel Mapleson, who brings her back to America to sing at the Academy of Music. She is met when she arrives by a number of society people, among them Robert Jinks, a captain in the Seventh Regiment, who is called by his friends Captain Jinks of the Horse Marines on account of the popularity of William Horace Lingard's song at that time. The play develops the love story of Captain Jinks and Aurelia, who is looked after by her foster father, Professor Belliarti, an old Italian, a ballet master. The play was very well mounted and nearly all of the parts were in competent hands. H. Reeves Smith as Captain Jinks, Ethel Barrymore as Aurelia, and Edwin Stevens as Professor Belliarti, were particularly successful in their roles.

The Bernhardt-Coquelin engagement at the Chestnut Street Opera House has not been up to expectations. The high prices for seats, $1.50 in gallery to $4 for orchestra, and the majority in the hands of speculators at $5, caused, for the opening week in L'Aiglon, less than half filled houses. This is the second and final week, changing the repertoire with advance sales very light. Anna Held follows Jan. 14 for one week.

The law pertaining to the obstruction of the passageway in the aisles of theatres by placing additional chairs, is being continually violated at several of our prominent theatres, all under one management. A heavy penalty for this proceeding is on our statute books. Why not enforce it?

Olga Nethersole appears in Sapho to-night at the Broad Street Theatre. This is her first appearance in the character in this city. She was announced here last season, but canceled on account of sickness. The engagement is for three weeks, during which time she will produce Magda and other plays. William Gillette follows in Sherlock Holmes Jan. 28.

'Way Down East at the Chestnut Street Theatre is in its fourth and final week. It is helped by nightly benefits to organizations, well known in the Quaker City. Odell Williams has left the cast, and the role of Squire Barthett is being enacted by Scott Cooper, who was taken from one of the other companies. Jerome Sykes in Foxy Quiller follows Jan. 14 for two weeks. Then comes Stuart Robson.

Nathan Hale, with all the massive scenery and elaborate costumes as presented by Nat Goodwin in New York city, received a cordial welcome to-night at Gilmore's Auditorium. It is creditably presented by a meritorious company in which Howard Kyle enacts the title-role and is ably seconded by Nanette Comstock as Alice Adams. Week of Jan. 14, Creston Clarke in repertoire, his first engagement at this theatre. Ward and Vokes 21. Henrietta Crossman in Mistress Nell 28.

The Forepaugh's Theatre Stock organization is giving an elaborate production of The Burglar, with special engagement of the child actress, Edna Josephs, a specially bright and intelligent juvenile. Frank Peters and Florence Roberts enact the leading roles, receiving the usual excellent support. Business very large. Jan. 14, Zorah.

Hearts of Oak opened to a large house to-night at the National Theatre. The cast includes E. P. Sullivan, Richard Allen, Nat D. Jones, Thomas M. Hunter, Marie Adair, Sarah Whiteford, Florence Etnoking, and Margaret Cecil. A special feature in this production is the Hearts of Oak Quartette. For week of Jan. 14, Blaney's Across the Pacific; 21, Man's Enemy.

The Girard Avenue Theatre with the Durban Sheeler Stock company is crowded to the doors this evening, the attraction being L'Aiglon, dramatized and adapted by George Hoey. This is its first representation in English at popular prices. The play is pretty and interesting, and was received with great applause. Bertha Creighton enacts the role of the Eaglet. Walter Edwards, Flambert; Edwin Middleton, Napoleon, and Ida Glenn, Jeanne Muller. The play is divided into seven acts, and specially elaborate scenic settings a feature. For week Jan. 14, Cleopatra.

The Park Theatre presents a new play by Walter Fessler entitled The Great White Diamond. Frank Hennig heads the company. Jan. 14, Neil Burgess in The County Fair; 21, Al. H. Wilson, his first appearance in the city with his new comedy, The Watch on the Rhine.

The Standard Theatre with the stock company, led by John Terriss, presents a well acted version of The Great Diamond Robbery to improving patronage. Darcy and Speck, the new managers, are making many improvements to attract the public and deserve to succeed for their liberality and enterprise.

At Piney Ridge is at the People's Theatre. It only costs a single car fare to come from the Kensington district to the heart of the city, consequently it requires strong attractions to induce business. Next week, A Guilty Mother; 21, Across the Pacific; 28, Through the Breakers.

Dumont's Minstrels at the Eleventh Street Opera House, on account of the crowded houses, have found it unnecessary to change their burlesques. Ben Hur and Moonlight in the Phillipine Islands are the features.

Sousa and his band will give two concerts Jan. 12 at the Academy of Music.

Madame Marcella Sembrich, with her opera troupe, gave a successful matinee performance of Don Pasquale at the Academy of Music Jan. 5.

Samuel S. Sandford, the "Father of Minstrelsy," celebrated his eighty-first birthday in this city on New Year's Day. He looks as lively as when the Elks were incorporated thirty years ago.

S. FERNBERGER.

CINCINNATI.

Another Stock Company at Robinson's—Current Bills.

(*Special to The Mirror.*)

CINCINNATI, Jan. 7.

New Year's week at the local theatres was probably the banner one of the season. Mr. Mansfield in his superb production of Henry V drew large and appreciative audiences at every performance, while The Moth and the Flame at the Pike and The Dairy Farm at Heuck's all fared well.

William Gillette appeared before a large audience at the Grand to-night in Sherlock Holmes, and was received with great enthusiasm.

The Baldwin-Melville company yesterday began the final week of its stay at Robinson's with Uncle Tom's Cabin.

King of the Opium Ring, that was one of the hits of the season at Heuck's last year, is playing a return engagement there, that promises to be as successful as the first.

The Rays in A Hot Old Time had a welcome from the patrons of the Walnut yesterday, and are in for their usual big week's business.

The Pike Stock company yesterday made a fine scenic revival of The Shaughraun, that has not been given here for many years. Christmas week this company entered on its fourth successive season at this theatre and celebrated the occasion by playing The Prisoner of Zenda to a business that broke all their previous records.

The Heart of Chicago is the week's bill at the Lyceum.

While here last week the members of the Gertrude Coghlan company received their two weeks' notice, and the announcement is made that the company will close next week.

H. A. SUTTON.

ST. LOUIS.

Castle Square Company Prosperous—Bills at Other Theatres—Local Happenings.

(*Special to The Mirror.*)

ST. LOUIS, Jan. 7.

William Gillette did good business with Sherlock Holmes at the Olympic last week, but not nearly as large as the management expected. This evening Richard Mansfield presented his great production of Henry V to a large house. James A. Herne in Sag Harbor Jan. 14.

Arizona's third visit was not a very profitable one, as the business at the Century was not what it should have been. The present company, although almost entirely different from the one that presented Mr. Thomas' delightful play here last season, gave a good performance. Sunday evening Charles E. Evans opened at the Century in Naughty Anthony and Madame Butterfly. Mr. Evans is supported by a good company headed by that charming actress, Valerie Bergere. Next Sunday, Brother Officers.

The Castle Square Opera company did a great business with Lohengrin at Music Hall. The entire performance was an improvement over last year's production. There were several debuts among the principals. Josephine Ludwig sang her first Elsa Monday night, and it was really her first opportunity to show her ability in work of that character, and she gave a very creditable performance. Eleanor Kent sang Elsa New Year's matinee, and while her voice is not quite equal to the part, yet she did very well. Maud Lambert made her first appearance as Ortrud Tuesday matinee, and she was quite the star of the cast. She has developed into the leading contralto of Mr. Savage's organization. William Wagener and Barron Berthald scored in Lohengrin. Manager Southwell is offering Der Freischutz this week with the following cast: Agatha, Adelaide Norwood, Maude Lillian Berri; Annie, Josephine Ludwig, Gertrude Rennyson; Max, Barron Berthald, Miro Delamotta; Caspar, W. H. Clarke, William Mertens; Kuno, J. P. Coombs; Kilian, Harry Luckstone; Ottokar, Francis Rogers; Zamiel, Richard Jones. Next week, The Princess Bonnie.

The farewell week of the Imperial Stock company in The Two Orphans was a very successful one. Lucille La Verne as La Frochard was the hit of the production. Her make-up of this character part was a wonderful creation. N. Sheldon Lewis was so good as Jacques that he received hisses at every performance. Angeline Pullis, a St. Louis girl, last season with For Fair Virginia, played Henriette in an admirable manner. Margaret Wert Barrett, one of Guy Lindsley's pupils, made her professional debut as Countess de Liniere, and created a splendid impression. Miss Barrett is a very handsome young woman and has an excellent stage presence. Donald Bowles did his first character work of the season in Pierre and his impersonation was cleverly done.

Grayce Scott was a sweet, sympathetic Louise. Sunday afternoon the Imperial changed managers, Mr. Giffen retiring in favor of William Garen, who also manages the Grand and Havlin's. The house will again play combinations, opening with A Texas Steer, in which Florence Rossland plays Rossy Brander; James R. McCann, Maverick Brander, and Will H. Bray, The Minister to Dahomey.

Williams and Walker did their usual big business at the Grand, but their performance this season is not as good as last. Yesterday afternoon Manager Garen offered Shore Acres. The cast: James T. Galloway, Atkins Lawrence, Charles E. Fisher, William H. Burton, Bert Flansburgh, James Burrows, H. P. Whittemore, William P. Sheldon, Thomas Conly, Tommy Clifton, Belle Theodore, Marion Cullen, Marie Glover, Mattie St. John, Sadie Cullen, Emily Clifton, and Gladys Crolius. Charles Dickson in Mistakes Will Happen underlined.

Man's Enemy, a very sensational melodrama, did well at Havlin'. Dorothy Rossmore, who formerly played in stock here, played the lead in a splendid manner. This week A Young Wife, featuring Selma Herman. Others: Adolph Jackson, John T. Nicholson, Horace N. Lang, John L. Wooderson, Charles Harris, Chast B. Craig, Mark Fenton, Arthur W. Clarke, John Bannester, James J. De Barre, Edna G. Brothers, Margaret Bates, and Alberta Lee. Reaping the Whirlwind will follow.

Sam Gumpertz left here New Year's night for Chicago, where he is to succeed Charles Elliott as manager of Hopkins' Theatre.

Roland Vogelsang, who has been office assistant to Clark Brown, general representative of the Columbia, has been appointed assistant chief usher of this popular vaudeville house.

Theodore Thomas and his Chicago Orchestra gave two excellent concerts at the Odeon on Friday and Saturday evenings to large and fashionable audiences.

R. L. Giffen and the members of the Imperial Stock company, with the exception of N. Sheldon Lewis, who goes to the Hopkins Stock company, Chicago, and Donald Bowles, who joins the stock company at Her Majesty's Theatre, Montreal, left for New York early Sunday morning. J. A. NORTON.

BALTIMORE.

Bertha Galland's Stellar Debut—Other Offerings—Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 7.

James K. Hackett being ill and out of the cast of The Pride of Jennico this week, Bertha Galland made her debut as a star in that play at Ford's to-night. She gave a charming performance of the Princess Ottilie. In her support were Stephen Wright, who took Mr. Hackett's role, Arthur Hoops, George Barbier, Thomas A. Hall, Theodore Hamilton, Longley Taylor, Ralph Lewis, Edward Donnelly, James Otley, George Allison, Gertrude Rivers, Frances Neilson, Fannie Thatcher, and Elizabeth Halloway. Andrew Mack in The Rebel will follow.

Francis Wilson and his competent company presented his new comic opera, The Monks of Malabar, at the Academy of Music. Mr. Wilson is as humorous as ever, and on this occasion, as on the former ones, he is surrounded by very clever people. Next week, John Drew.

Sousa will give a concert at Music Hall on Friday evening next.

The Zoo is still doing a large business. The most recent attraction is Chiquita.

Superba is at the Holliday Street this week. The company is an excellent one and includes Robert Rosaire, Adra Ainslee, Marie Nash, Leta Vance, Lizzie N. Wilson, Magda Henry, Adolph Recardi, James H. Hasham, and others. Hearts of Oak will follow.

HAROLD RUTLEDGE.

ANNUAL REVEL OF TWELFTH NIGHTERS.

Twelfth Night was observed in seemly revel by the Twelfth Night Club on Sunday night, or rather on Monday morning, for the festivities didn't really begin till after midnight of Sunday, though whether this was in respect for the Sunday closing law or in default of the stage-management didn't appear. However, no one minded that and it was all an occasion of unalloyed bliss. Probably no club on earth can summon together an assemblage so congenial, clever and withal well-looking as may be counted upon to answer the call of the Twelfth Nighters, who embody in themselves, of course, all of the graces and all of the accomplishments and everything else that is all right.

The pretty rooms in the Berkeley Lyceum were decorated with Christmas greens and a big floral bell with mistletoe pendant hung in the room where Mazzetti spread the collation, although, oddly enough, no one seemed to size up the possibilities of the mistletoe. The revel really began at a few minutes after twelve o'clock, when, after President Alice Fischer Harcourt, Amelia Bingham and others had greeted the guests, every one was haled to the little theatre downstairs, where there was enjoyed a double bill. It opened up with a "kinder sinfoni," which is German or some other language for a concert of children's musical instruments, tin horns, tin whistles, drums and such like. This gladsome affair elicited the musical prowess of Daisy Humphreys, Mrs. Edwin Arden, Mrs. William O. Inglis, Minnie Wheeler, Lelia Owen Ellis, Evangeline Irving, Ella Starr, Frances Nathan, Reina Belasco, Emma Sheridan Frye, Genevra Ingersoll Nash, Maida Craigen and Augusta Close, led proficiently by Sally Williams Riegel.

It made an unqualified hit and there were calls for the author, for, mind you, this be the one time of the whole round year when horrid men are suffered to enter more than one at a time within the sacred portals of the club and to make irrelevant remarks, as men will, you know. Then there came a one act travesty by Grant Stewart called A Conference of the Powers, which was truly clever and scored a big hit. The scene was at the Weather Bureau in Elysium, and the Clerk of the Weather was discovered reading the newspaper roasts on the line of weather that had been sprung. Soon in blew persons representing all the varying sorts of atmospheric conditions wanting to get their assignments for the day, and they kicked so hard about their lot that the Clerk threw up the job, and it all wound up in a speech under protest by Mr. Stewart. Bijon Fernandez was the Clerk, pronounced "Clark;" Maud Monroe was peaceful Sunshine, Blanche Bates was tearful Rain, Selena Fetter Royle was awesome Thunder, Alice Fischer Harcourt was soppy Fog, Elizabeth Tyree was reckless Frost, and Amelia Bingham was a reticent Rainbow.

Then every one returned to the club rooms and referred to the repast, after which Mrs. Harcourt called order and read these verses by Augusta Raymond Kidder:

One moment, friends, the bells of midnight thrill,
Let song birds all be mute and hearers still.
Let every care be hurled out of sight;
We drink sweet fellowship to-night.
To you who stand without the welcome hand
We would that you were members of our band.
A band that o'er its brow a wreath can bind
Of ivy, bay and laurel intertwined.
So sisters draw the magic circle round
Within the curve we call the Twelfth Night ground.
And clearly sound our pledge throughout the hall
That we are all for one and one for all.

The loving cup, donated some time since by Agnes Ethel Tracy, went the round of the members, while the horrid men looked on in envious wonder, for who should say what was in the cup, don't you know? After that they lined up the unmarried ladies at one side of the room and the ditto men on the other side and cut a Christmas cake. One or two divorced men escaped at this crisis, unable to determine their own status.

At the revel were, besides those already named, Adeline Stanhope Wheatcroft, Katherine Grey, Ethel Hornick, Cecelia Loftus, Alison Skipworth, Emma Frohman, Mrs. Grant Stewart, Miriam Nesbitt, Kate Masterson, Fielding Roselle, Beatrice Herford, Ida Conquest, May Robson, J. H. C. Clarke, Charles Klein, Daniel Frohman, Rev. Walter E. Bentley, De Wolf Hopper, Robert T. Haines, John Mason, William Courtenay, Grant Stewart, Burr McIntosh, W. H. Crompton, Edwin Milton Royle, Marshall P. Wilder, Frank Worthing, Wilton Lackaye, Aubrey Boucicault, Edward J. Morgan, John E. Kellerd, Arthur Grissom, Charles G. Dobbs Roberts, George Taggart, William Harcourt, John Drew, Arthur Brisbane, F. Hopkinson Smith, William O. Inglis, William H. Frost and James E. Metcalfe.

WILLIAM H. FLOHR DEAD.

William H. Flohr, the old actor and stage-manager, died in this city on Jan. 6. He had lived in comparative retirement for several years, and the news of his death came as a sad surprise to those who had known him in the active period of his life. In his youth Mr. Flohr was an actor of promise, and he was associated in the old days with several actors of consequence.

For many years he was with the late Edwin Booth, acting as stage-manager for the great tragedian, besides being his dresser. He rehearsed Mr. Booth's plays with various supporting stock companies, taking the star's role himself at rehearsal, and it is said that not only did he know the lines of every part in Mr. Booth's repertoire, but the business as well. Possessing this knowledge he saved Mr. Booth from the labor of rehearsals through the later years of his public career. Mr. Flohr later became the stage-manager of the American Theatre when that playhouse was opened by T. Henry French.

The funeral services were held yesterday (Monday) under the auspices of the Elks, and the Rev. Walter E. Bentley was the officiating clergyman. Mr. Flohr leaves a son, Henry Flohr, Jr., who is an actor, and a daughter, known to the stage as Belia Flohr, who is now the wife of Harry Pearson, and is living in retirement in Chicago.

At Other Playhouses.

(Continued from page 13.)

CRITERION.—The Gay Lord Quex will be followed next week by When Knighthood Was in Flower.

GARRICK.—David Harum continues.

MADISON SQUARE.—My Lady Dainty is announced for this (Tuesday) evening.

BROADWAY.—A Royal Rogue is popular here.

REPUBLIC.—In the Palace of the King is the bill.

DALY'S.—Lady Huntsworth's Experiment is well patronized.

LYCEUM.—A Royal Family continues its run.

METROPOLIS.—The Royal Liliputians are pleasing the patrons of this house this week in The Merry Tramps.

EJOU.—May Irwin will close this week, to be followed by Amelia Bingham in The Climbers.

CASINO.—Florodora is still seen here.

WALLACK'S.—Janice Meredith continues at this house.

GRAND OPERA HOUSE.—All on Account of Eliza will fill the week here.

OBITUARY.

West Temple (Queen C. Pursell), of My Friend from India, who was taken ill while the company was playing in Denver, died at St. Joseph's Hospital, in that city, on Jan. 2, of pneumonia. She was the daughter of Kate Pursell and was born in New York twenty-one years ago. She graduated with honors from the Quaker College, Providence, R. I., was a musician and a landscape painter. She entered the theatrical profession in San Francisco in 1897, playing soubrettes at Morosco's and at the Alcazar. She then toured the Pacific Coast with Frank Bacon. For the past three seasons she was leading soubrette in My Friend from India. She was taken ill when on her way home and would have closed her season in Kansas City on Dec. 29, intending to return to New York, where she was to have been married on Jan. 29 to Guy L. Goin, of San Francisco. The remains were brought to New York and were buried in the Actors' Fund plot.

"Major Mite," the well-known dwarf, whose real name was William E. Jackson, died at the New York Hospital, on Dec. 28, of enlargement of the liver and consumption of the intestines, after an illness that lasted almost three months. The Major was born in New Zealand and was twenty-four years of age. He was thirty-one inches tall and weighed only twenty-five pounds. He had been before the public for thirteen years and had traveled all over the world. He was remarkably bright and witty and his services were always in demand. His last engagement was with the Liliputians, and he was forced to leave the company in Montreal to come back here for treatment. The funeral took place on Dec. 30 and was conducted by the Elks.

The father of Mlle. Faustina, of Fuller and Faustina, died at his home in this city on Dec. 30.

Ralph Arthur Gillmore died on Dec. 24 at his home in Detroit, Mich., aged twenty-four years. In 1896 he joined Harry Williams' The Bowery Girl and during the Winter of the same season was stage manager of the Lyceum Theatre, Detroit. In 1897 he was with the late Margaret Mather and with Porter J. White's Faust. In 1898 with Down on the Suwanee River, and for the season of 1899-1900 booked Gillmore and Sullivan's Faust. He was stricken with paralysis a week before the opening. For the six months past he had been gaining in strength and health. An attack of grippe resulted in pneumonia, however, and he could not rally.

Albert G. Eaves died in this city on Dec. 31, aged fifty three years. He made his first appearance as an actor as Francis in The Stranger at the old Park Theatre, Brooklyn, on Aug. 29, 1857. Seeing the possibilities of the costume business, he entered upon costuming work on a small scale in Brooklyn and in 1875 opened offices in New York and Philadelphia. Since then he had successfully conducted the large business of the Eaves Costume Company in this city and had placed it in the front rank of such enterprises. His son, C. S. Eaves, continues in charge of the business.

Nellie Howard, wife of Harry Howard, owner of the Howard dog and pony shows, died on Dec. 29 at Colorado Springs, of consumption. She was thirty five years old and was the daughter of Mr. and Mrs. Joseph S. Payne, of Bloomington, Ill., and was married to Mr. Howard ten years ago. Under the name of Nellie Esmond she did some clever work on the stage. The remains were buried in Bloomington, Ill.

Mrs. Elizabeth Niblo died at Chicago, Ill., on Dec. 24, of Bright's disease, aged fifty years. She was the mother of Minnie Niblo, of Newell and Niblo, and Cuba May Niblo. The funeral services were held at her late residence, 55 Flournoy Street, Chicago, on Dec. 27. The interment took place at the family cemetery, Ottawa, Ill., on the same day.

Belle Fremont died on Jan. 5 at Denver, Col., of pneumonia, aged nineteen years. She had been left at Denver by the Bostonians when taken ill and every effort to save her life proved vain. Miss Fremont was a niece of Jessie Bartlett Davis, who had adopted her as a daughter.

Violet Cregan, late with Hope Booth, died at Chillicothe, Mo., on Jan. 2, by inhaling the fumes of ether. She was twenty three years of age. A son, five years old, survives.

LONDON.

Christmastime Plays—Pantomimes Announced—New Bills.

(Special Correspondence of The Mirror.)

Dec. 22.

'Twas doubtless for some good by us not understood, as your beloved bard Longfellow says of the existence of Lucifer, that we who write have this week had to play go not only from early morn till dewy eve, but also from past midnight. As a matter of fact all this heavy work was evidently intended to train us for the far, far heavier rush of play-sampling which we must undergo next week. Yea, from Christmas Eve up till the first day of the new century, which century will I trust come laden with boons and blessings to all good Americans.

But a truce to further preamble—let us to business. We have this week had to attend, among other things, that strange and apparently never dying theatrical function, the Britannia Festival; a revival of Sheridan Knowles' old comedy, The Love Chase, at the Royal Duchess, Balham; the production of a new version of Alice in Wonderland at the Vaudeville; the return to London of F. R. Benson's Shakespearean company and their presentation of The Merry Wives of Windsor at the Comedy; the Herod souvenir night at Her Majesty's; the production of a new farcical comedy, The Ring Mistress, at the Lyric; a new little Christmas piece of Albert Chevalier's at Queen's Hall; the opening of the New Camden Theatre by Ellen Terry yesterday morning, and some of us had to attend last night the special dress rehearsal of Henry V, which Actors Lewis Waller and William Mollison will present at the Lyceum to-night. One of the new pieces promised for this week, namely Shockheaded Peter, at the Garrick, was suddenly postponed until Boxing Day. But, by way of make-weight we have had a few new music hall turns and an Actors' Association matinee, which through being foolishly fixed for such a terrible week, drew very little money for that useful body.

The aforesaid festival, held every pre-Christmas week at the vast cheap-priced playhouse, the Britannia, in the toiling, moiling squalid suburb of Hoxton, is always an interesting affair, and therefore, however time-pressed I am, I have always made a point of attending it from my childhood up. As of yore the whole strength of the company, after playing in the first drama, The Green Bushes this time, assembled in semi-circular Christy minstrel fashion on the stage, each one being dressed in some character in which he or she had been popular during the fifty plays of the year, for, mark you, they change the bill every week at the Britannia. Also, as of yore, as each favorite stepped forward to speak a few specially prepared and more than usually rugged rhymes, he or she was literally pelted by the sweltered, sardine-packed audience with presents. Most of these presents were of a useful nature, such as boxes of cigars, pipes, a card of studs, pair of braces, geese, a joint of beef, materials for Christmas pudding, or articles of underclothing arranged according to the sex of the peltee. It was all very droll, and although I was crammed flat against the farthest balcony wall in the best part of the house (nine pence), I enjoyed the show even more than hitherto. It was amusing, although of course pathetic withal, to note a poor young deaf and dumb street toiler who was flattened to the wall with me. He had never assisted at this annual function before and his eyes grew wider and wider and rounder and rounder as the festival wore on.

The revival of The Love Chase at Balham on Tuesday afternoon was arranged by that excellent actress, Dolores Drummond, mother of Architect W. G. R. Sprague, who built this and other big theatres, including the hereinbefore-mentioned new Camden, of which more anon. The Love Chase, like most of Sheridan Knowles' pasticcio poetic plays, is dead, though perhaps not quite so dead as The Hunchback, The Serf, The Wife and so forth. Still its revival was chiefly interesting for Dolores Drummond's fine impersonation of the Widow Green and for a somewhat promising representation of Neighbor Wildrake by Granville Barker, the young actor who recently sued Mrs. Pat Campbell for wrongful dismissal and defeated her.

The new Alice in Wonderland, with sweet Ellaline Terriss as Alice, and her clever but not yet sufficiently reposeful husband, Seymour Hicks, as the Mad Hatter, proved a big success at the Vaudeville on Wednesday. So did a smart little piece called, like several other stage plays, Punch and Judy. This was the work of an actor whom you know, J. C. Buckstone to wit, son of the long famous old Haymarket lessee, John Baldwin Buckstone. The author played well as a Punch and Judy showman, and Frank Lincoln, whom you also know, was excellent as his assistant. The real dog who played Toby displayed much artistic merit and should prosper in the profession he has adopted.

Beerbohm Tree's Herod souvenir night drew a vast audience to Her Majesty's on Wednesday, and Tree tells me that the booking for this play is so good that he will surely run it far into February at least. In the meantime he is rehearsing Twelfth Night, the cast for which now includes Robert Taber as the Duke, Lily Brayton as Olivia, Maude Jeffries as the Countess, Courtice Pounds as the Clown, Lionel Brough as Sir Toby, Norman Forbes as Sir Andrew, and, of course, Tree as Malvolio.

Benson's presentation of The Merry Wives of Windsor at the Comedy proved a very rollicking affair. The players—wisely, as I think, in connection with this play—did not worry about subtlety or psychology or anything of that sort. Shakespeare clearly intended this play—written in fourteen days—for a screaming farce. Some of the Bensonians' impersonations were highly meritorious, especially George Weir's Falstaff, Lyall Swete's Slender, Lillian Braithwaite's Sweet Anne Page, H. O Nicholson's Parson Evans, and Benson's Dr. Caius. The Benson company has only a three-night stand per week at the Comedy, the other three nights being taken up by German players.

The Casino Girl finishes at the Shaftesbury to-night and the theatre will, strangely enough, be shut throughout the Christmas holidays at least. Among the few members of the company who do not return yet to New York is the droll Richard Carle, who has been snapped up here. In the meantime he and M. J. Rourke are making good progress with their new musical piece with Walter Slaughter. This they have just named Little Miss Modesty. Pasha Polite Lunatic J. E. Sullivan gave a merry little supper to sundry friends last Saturday night in honor of the twelfth anniversary of his marriage.

Ellen Terry, notwithstanding her late illness, was in splendid form when she spoke at the New Camden Theatre private view yesterday morning. She had come up specially from Brighton, where she is playing in Robespierre, etc., with Sir Henry Irving and company. When the fair Ellen arrived she found not only one of the finest theatres now to be seen in Great Britain, but also that the memorial stone she was to unveil was a splendid plaque of herself as Portia. She made an excellent speech, not only congratulating Manager E. G. Saunders, but also showing that the vast suburb, Camden Town, sheltered in his early struggling days one of the most enthusiastic of playgoers, namely, Charles Dickens. She alluded also to the great eighteen years' Shakespearean season which that fine actor, Samuel Phelps, ran in the adjacent suburb, Merrie Islington, as it hath been called from time immemorial. The New Camden Theatre opens to the public on Boxing Night with a big Cinderella pantomime.

Most of the theatres are closed for pantomime and other holiday show preparations. There are seven and twenty of these, three starting to-night, namely the Fulham Grand, the Woolwich Grand, and the Dalston theatres. Of course the big pantomime will be The Sleeping Beauty and the Beast at Drury Lane, where we met looking forward to your charming Madge Lessing to make a bright heroine. I found pretty little Madge rather nervous concerning the vast size of the playhouse. But I cheered her up by telling in my Mrs. Chick like manner that the eyes of Europe, not to mention America, are upon her.

GAWAIN.

REFLECTIONS.

From photo. by Marceau, Chicago.

Above is the latest picture of Bruce McRae. Julia Marlowe's new leading man, as Captain Trumbull in Barbara Frietchie. Mr. McRae, though an Englishman, is essentially an American actor, having made his first appearance on any stage in New York in 1891 and for the first five consecutive seasons he was regularly engaged in Charles Frohman's first companies, appearing in all the original casts of Thermidor, Aristocracy, The Greater Shenandoah and The Fatal Card. He followed by a season with Olga Nethersole, playing the leading juvenile and light comedy roles in Camille, Denise, The Wife of Scarli and The Daughter of France. Mr. McRae then joined Herbert Kelcey and Effie Shannon for The Coat of Many Colors and The Moth and the Flame, and remained with them two years. Last season he originated the role of Dr. Watson in Sherlock Holmes, and was engaged by Mr. Dillingham for Charles Brandon in Miss Marlowe's production of When Knighthood Was in Flower.

Mrs. Drexel Biddle (Constance Morris) has signed with David Henderson, it is announced, to appear in Madame Sieeard.

Charles Deland Dangerfield and Estelle Wilmott were married at Spokane, Wash., on Dec. 14.

Mrs. Frederic Melville, wife of the character actor and professionally known as Julie Lake, a member of Charles H. Yale's Devil Auction and Twelve Temptations for five years, lies seriously ill at the St. Vincent Hospital, Indianapolis, Ind., where she had to be left to undergo a painful surgical operation. Her safe recovery is earnestly wished for by her many friends in the profession.

Adele Rafter, of the Bostonians, who was left at St. Luke's Hospital, Denver, by the company ill with pneumonia, is convalescent.

Lucille Verna and Frederick K. Burnham, non-professional, were married recently in Washington.

William D. Mann was seriously ill at his home in this city last week.

Frank H. Daniels and Olive M. McDorman were married on Jan. 1 at Fargo, N. D.

The report that Richie Ling is again very ill is authoritatively denied.

Vance Thompson arrived from Europe on Dec. 30 and announced that he had written a new play for Mrs. Leslie Carter.

Henri Dumay, the dramatic author and chief Paris correspondent for the *World*, is in New York enjoying a fortnight's vacation.

Gertrude Edson and George Fiske have joined the McFee Matrimonial Bureau company for the rest of the season. They expect to star jointly next Autumn in a play of their own.

THE ACTORS' FUND HOME.

The committee that has in charge the selection of a site for the Actors' Fund Home has authorized President Louis Aldrich to secure expert opinions upon the value of three pieces of land that have been suggested as possible sites. A decision in the matter will be made within the next sixty days.

COMPANIES CLOSING.

Marion Manola, who has been presenting Friend Fritz, brought her tour to a close at Quincy, Ill., on Dec. 31.

Robert Downing's season will close on Jan. 16.

MATTERS OF FACT.

Good open time may be secured at the new theatre at Oneonta, N. Y., where F. W. Lloyd is the manager. He is in town, with offices at Taylor's Exchange, 127 West Fortieth Street, booking, and wants first-class operatic, comedy, melodramatic, farce-comedy, minstrels, and repertoire companies.

"Confidential," care this office, experienced in the management of traveling attractions, has money to invest in a good enterprise for next season.

Arthur Hornblow has some new plays which he will submit to reputable parties. He is a practised adapter and dramatizer.

Mittenthal Brothers have bought The Fire Patrol and now are the sole owners of that play.

Charles D. Herman, the popular leading man with Madame Modjeska, Frederick Warde, Louis James, and other stars, will be at liberty after Jan. 16, owing to the close of Robert Downing's season. Mr. Herman will return to his home at 227 Cooper Street, Camden, N. J.

Myra Collins will be disengaged after Jan. 12. She has been playing the leading soubrette part, Jill, in The Tide of Life. Communications addressed in care of this office will reach Miss Collins.

Lynn, Mass., is considered one of the best three-night stands in New England. Good attractions are offered early open time at Watson's Opera House in that city.

William Hicks, operatic comedian, may be addressed at 442 Warren Avenue, Chicago.

Mahler Brothers, of Sixth Avenue and Thirty-first Street, announce a special sale of muslin underwear for January. They also offer a bargain in theatrical cold cream, the best at the lowest prices.

James McDuff retires from the Fogg's Ferry company and is open to offers.

Dungeon of Paris, Mittenthal Brothers' melodrama, will have a production early in March. Elaborate effects and the painting of scenery are under way. Several novelties are promised for this production.

Fred C. House is open to engagements for light comedy and juvenile roles.

A number of William B. Michael's bookings having failed, he has some open time for this month at the Bristol, Conn., Opera House.

Mrs. Daniel Scully has some fine thoroughbred Scotch collies, with royal pedigrees, which she offers for sale. Her address is Lake Hill, Ulster County, N. Y.

Joseph A. Kearney, who has been with Chauncey Olcott in A Guilty Mother, will be at liberty Jan. 19.

An established theatre best known in Philadelphia gain by applying to Philadelphia, Pa.

George M. [illegible] and Fonbrune [illegible] pany.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Joe Welch heads a bill that includes Ward and Curran, comedians; Georgia Gardner and Joseph Madden, in George H. Emerick's new sketch, Too Many Darlings; Harris and Walters, in A Dark-Eyed Widow; Morrell and Evans, vocalists; Maud Amber, comedienne; Burden, Doll and Burden, comedy, musical and club act; Jacklin and Ingram, illustrated songs; Fiske and Mcisenough, in a new playette called Brocky's Temptation; Tony and Flo Vernon, comedy duo; the Brothers Patchin, comedy acrobats; Kitty Mills, soubrette; T. Howard Treat and his dog, and the vitagraph.

Keith's Union Square.

The bill includes Katherine Bloodgood, contralto; James Thornton, comedian; Tschernoff's dogs; Sydney Grant and Miss Norton, comedy duo; the Todd-Judge Family, acrobats; John E. Camp, comedian; the Tobins, instrumentalists; the Three Futarys, comedy acrobats; Martinetti and Sutherland, dancers; Fyne and Dandy, grotesques; Mardo, juggler; Frances Keppler, dancer; Terry and Elmer, dancing duo; Mitchell and Cain, comedians; Payne Brothers, illustrated songs, and the biograph.

Proctor's Twenty-third Street.

The Finneys, in their tank act; John Kernell, comedian, and the Newsky Troupe of Russian dancers are the stars of the bill. Others are Press Eldridge, comedian; Falke and Semon, musical comiques; Caswell and Arnold, acrobats; the Olympia Quartette; Ramza and Arno, grotesques; Al. Leech and the Three Rosebuds, in Examination Day at School, by Joseph Hart; the Brothers Martine, gymnasts; the Yamamota Brothers, Japanese acrobats; Frank Urban, musician; Hornmann, instrumentalist, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Four Cohans, who will leave vaudeville for farce-comedy at the end of this week; Papinta, the dancer, and Marcel's living pictures are the features of a programme that embraces Charles R. Sweet, pianist-comedian; Yorke and Adams, comedians; Ethel Levey, comedienne; Zeno, Carl and Zeno, aerialists; Johnny Jones, jester; Carroll Johnson, minstrel; the Hawaiian Queens, in The Queen's Fan; Rusco's terriers, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

Mlle. Delbosq, the equestrienne, makes her American debut. Others are J. W. Albaugh, Jr., and company, in Trenton; Midgely and Carlisle, comedy duo; Charley Grapewin and Anna Chance, in Above the Limit; Will F. Denny, singer; John Wilson and Bertha Waring, farceurs; Vernon, ventriloquist; Jefferson, magician; Banks and Winona Winters, comedy duo; the Young American Quintette, vocalists; May Evans, whistler, and the kalatechnoscope.

Proctor's 125th Street.

Marie Wainwright, in Lady Dye's Escapade, is the star. Others are Staley and Birbeck, musicians; the Three Mascagnos, acrobats; Johnnie Carroll, comedian; Florine, comedienne; Linton and McIntyre, in A Doctor's Patience; Gaspard Brothers, jugglers; McCale and Daniels, comedians; McCloud and Melville, sketchists; Brennan and Sinnot, vocalists, and the kalatechnoscope.

Koster and Bial's.

Loie Fuller is in her second week and is the star of a bill that embraces Milton and Dollie Nobles, in Why Walker Reformed; Blocksom and Burns, grotesques; Gus Williams, comedian; Willet Thorne company, in An Uptown Flat; J. C. Medley, assisted by Master Williams,; Annie Hart, comedienne; Violet Friend, vocalist; Irving Jones, comedian; Casey and Leclair, comedy duo; the Three Westons, musicians; Prevost and Prevost, acrobats; Edward Reynard, mimic, and the Meredith Sisters, comediennes.

Weber and Fields'.

Fiddle Dee Dee continues on its merry way, with Weber and Fields, Hopper, Warfield, Kelly, and the Misses Russell, Templeton, and others in the cast.

New York.

The Giddy Throng remains the principal attraction, with an olio that includes Emma Carus, Torcat, Grafton Baker, Jessie May, and Marwig's ballets.

Hurtig and Seamon's.

Joseph Hart and Carrie De Mar head a bill including Etta Butler, the Streator Zouaves, Smith and Campbell, Dixon, Bowers and Dixon, Stanley and Wilson, McBride and Goodrich, and the Gloss Brothers.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Vagabonds have moved over from the Eighth Avenue for the week. Sam Devere's company follow.

LONDON.—The Jolly Grass Widows furnish the week's bill at this house.

MINER'S EIGHTH AVENUE.—Sam Devere's company returned to town, with Mr. Devere himself, the Sisters Engstrom, the Weston Sisters, and others.

OLYMPIC.—The City Club has moved uptown for the week.

DEWEY.—The Victoria Burlesquers company is here this week. In the olio are Aggie R. Behler, St. Clair and Celeste and Charles R. Sidman. The living pictures were retained as a feature.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—Rose Coghlan headed the bill and presented, for the first time in this city, a new one-act play, called The Ace of Trumps, written for her by Frank A. Ferguson. The scene is laid in an apartment in a New York hotel, occupied by Estelle Montclair, an adventuress. She has sent for Philip Morrison, a New York society man, with whose father she had carried on an intrigue in Europe for several years. During their conversation she coolly informs him that she wishes him to invite her to his forthcoming wedding and thus give her *entree* to New York society. She explains that she has lived down her past, and, as he shows no inclination to accede to her wishes, she plays her trump card by telling him that three days before his father's death she had been married to him, and that unless he gives in she will have something spicy in the way of a scandal to give the yellow journals. Morrison, however, holds a higher card than the one she has played, as he is in possession of facts concerning her and her real husband, an escaped convict, and when he produces the proofs and is actually able to point out to her her husband, who is standing on the opposite corner, she collapses, confesses everything, and begs Morrison to save her from her husband, who has threatened to kill her on sight. Morrison agrees to engage passage for her on a steamer that is to sail early in the morning, and leaves the woman, who weeps hysterically over the failure of her plan. The play is decidedly interesting from beginning to end, and affords Miss Coghlan opportunity for finished acting. She was easy, cool and nonchalant in the beginning, and during the more serious episodes played with the skill that invariably characterizes her work. Louis Massen was equally good as Morrison and read his lines in a dignified, effective way that brought out their full meaning. The new sketch is a decided addition to Miss Coghlan's repertoire, and it was received with every evidence of favor. Papinta began a return engagement and repeated her former success. Her dances are very beautiful and she deserved the applause she received. The Finneys continued to perform their marvelous feats under water, to the great delight of their admirers. Jess Vernon, the clever ventriloquist, manipulated his dummies with great dexterity and made a decided hit. Maxwell and Simpson's illustrated songs were repeatedly encored. J. Knox Gavin and Jennie Platt scored heavily in their singing act, The Gypsy Census, written by George Taggart. The jests in this sketch are all new and good, and the singing of the team is worthy of much praise. Lew M. Hawkins talked through his nose in an amusing way. Jane Whitbeck sang "Pas-Ma-La" and other songs with success. She is now wearing a long dress. Gilbert Girard's imitations were applauded. McCloud and Melville's dances, Zazel and Vernon's work on the bars, Trii's marionettes, the kalatechnoscope and the travel views all added to the pleasure of large audiences. Jean Marcel's living pictures continued to attract lovers of the beautiful. Several new subjects were added last week, and the high standard set by M. Marcel was retained. His models are very handsome and well formed, and their ability to retain their rigidity is simply remarkable.

KEITH'S UNION SQUARE.—R. G. Knowles changed his act around last week, and succeeded in scoring a much bigger hit than he did during his first week. He did not waste any time on a genteel make-up, but came out at the start in full war-paint ready for business. During his first week he studied his audiences carefully, and the result was that last week he kept the house in a roar from the beginning to the end of his specialty. He sang "Love, Marriage and Divorce," "Philosophy," and "Lucky Adam," all three being much appreciated. His patter was delivered with much confidence and with the happiest results possible. Mrs. Knowles appeared as a separate turn and played her banjo solos very cleverly. Johnstone Bennett was seen once more in A Quiet Evening at Home, and her impersonations were warmly applauded. She was assisted by Tony Williams, who is an excellent comedian, and filled the waits between the changes made by the star very agreeably. Cushman, Holcombe and Curtis made a laughing hit in The New Teacher. The singing of the trio called forth numerous encores. The grotesqueries of Ward and Curran found favor. Johnson and Dean sang the latest coon songs and Johnson danced himself into success. Lew Simmons and Frank White, two good old-timers, put on a very old-fashioned minstrel act, which, in spite of its antiquity, kept the house in roars. The fun is simple and easily understood and the skit appealed to all parts of the house. The Streator Zouaves won applause for their skillful drilling and wall-scaling. The American Quartette made a pleasing impression in a new act, in which some excellent music is a feature. Leonard and Fulton, Ramsdell and Arnold, Minnie Olton, the Lacados, George G. Martin, the biograph and stereopticon were also in the bill.

TONY PASTOR'S.—The bill was headed by Ford and Francis in their excellent singing act, The Fryst, which pleased exceedingly. Press Eldridge discoursed amusingly on current topics and sang some new songs. John and Nellie McCarthy and James B. Raymond presented a new farcette called A Female Companion. It contains many funny lines and situations and kept the house in good humor. Condit and Morey in The Ties That Bind repeated former hits. They are prime favorites at this house. Post and Clinton were as energetically nonsensical as ever. Harry C. Stanley, assisted by Doris Wilson, made a hit in Before the Ball, which holds its popularity very well. The three Schuyler Sisters won encores with their songs. Others who pleased were Dick and Kittie Kumins, Josie and Willie Barows, McCabe and Emmett, the Tanakas, Chris Green and Frank Emerson. The vitagraph was shown as usual.

PROCTOR'S TWENTY-THIRD STREET.—George W. Monroe's big, round, jolly face and extraordinary brogue made thousands laugh last week. The bill was unusually strong in comedy acts, and big hits were scored by Clifford and Huth and Charley Grapewin and Anna Chance in their well-known skits. Staley and Birbeck's transformation act was well received. Ralph Johnstone gave his extraordinary exhibition on the wheel. Charley Case chatted entertainingly about his papa and other things. Linton and McIntyre were entirely successful in A Doctor's Patience. The Clemence Sisters won applause for their fine singing. The Young America quintette, McCabe and Daniels, Josephine Harvey, Willard Reed, Thurman, the views and the kalatechnoscope were also in the bill.

PROCTOR'S PALACE.—The Three Mortons were the headliners. Clara Morton's beauty and talent have been commented on so often that it is hardly necessary to add anything here. Sam and Clara are versatile artists. The act won on its merits and was the best on the programme. The Newsky Troupe sang fairly well and danced their Russian dances to such effect as to elicit plenty of applause. Fields and Ward were billed as Hebrew impersonators, but it didn't seem to worry them, and their artistic foolishness was a substantial hit. George W. Day's parodies and gags were warmly applauded. The two athletic features, the Yoscarys and St. Onge Brothers, were all that could be desired. Budd Brothers, Lawrence Crane, Florine, Marie Rose, the De Muths, the kalatechnoscope, and the travel views completed the bill.

PROCTOR'S 125TH STREET.—Russell Brothers, in A Romance of New Jersey, headed the bill, and, of course, were a laughing success. John E. Camp was as funny as usual. Lew Sully's minstrel gags got lots of applause. The Minnie Four were in excellent form. Barr and Evans' character comedy work went splendidly. Banks and Winona Winter in Cousin Edwin's Visit, proved popular, and John Donohue and Mattie Nichols danced and sang energetically. Other entertaining features were Jefferson, the Mamamoto Brothers, the kalatechnoscope, and the song, "Promises of Light," by the "invisible voice."

KOSTER AND BIAL'S.—Loie Fuller made her reappearance in America last week after an absence of several years. She was greeted on her first appearance by a large and enthusiastic audience that manifested great interest in her work. She is as graceful and inventive as ever, and easily holds her position as the best of serpentine dancers. She appeared first in a grotto, surrounded by mirrors set ingeniously and which reflected her movements innumerable times. The effects used in the first dance are unusually pretty, and the eye is not wearied by the incessant changes of colors, so much favored by her imitators. The second was the familiar fire-dance, done with many new and weird effects. The lights are superbly handled and the results are startling. Her third offering differed from anything shown here before and consisted of a series of steps executed in front of a very handsomely draped white curtain, upon which very pretty colors were thrown from a stereopticon. These colors covered the entire stage and some of them were very beautiful. Miss Fuller's final offering was the familiar lily dance, in which she wore a dress made of countless yards of silk. The wands she used must have been seven or eight feet long, as, when she formed the lily, it reached a height of at least twelve feet. The spectators were emphatic in their approval and Miss Fuller will probably fill a very successful engagement. Josephine Sabel, as full of fire and ginger as ever, introduced a very catchy song, called "My Girl From Dixie," and of course wound up with "A Hot Time," which went as well as ever. Bert Coote, assisted by E. Marie Pavey and Charles W. Macdonald, scored a big hit in Supper for Two. The Holloway Trio did some extraordinary tricks on the high wire and also presented some marvelous work on ladders. The singing of Frederick Clarenze's Quintette seemed to please the majority. Francis J. Bryant sang some comic songs that called for vociferous encores. Mlle. Kita De Lorenza continued her engagement and was mildly successful. John R. Hartz, Ford and Cat Cantwell, Nellie Devoux, the Fauvette Twin Sisters, the great August and others were in the bill.

HURTIG AND SEAMON'S.—Daniel E. Bandmann's performance of Shylock is reviewed in another column. Bright specialties were presented by Mr. and Mrs. Sydney Drew, Gus Williams, Maude Nugent, the Nevarros, the Sisters O'Meers, and Edward F. Reynard. The Cinderella pantomime was shown on the vitagraph.

NEW YORK.—The Giddy Throng was continued and attracted large audiences. In the olio Torcat, a European musician, made his American debut. He is a clever performer and his efforts met with approval. Emma Carus sang a new song called "Samoan Beauty," assisted by the chorus. Fred Niblo rattled off his string of excellent jokes in his usual bright, brisk, breezy way and made one of the big hits of the bill. Grafton Baker and Jessie May managed to please in a new skit, including singing by Mr Baker and dancing by Miss May, assisted by the auxiliaries.

WEBER AND FIELDS'.—The new version of Fiddle Dee Dee is a big success and the usual large crowds applauded the efforts of the all-star company.

The Burlesque Houses.

MINER'S BOWERY.—Fred Irwin's Big Show provided the entertainment last week.

LONDON.—The City Club entertained large numbers of guests. The excellent bill was led by Fanny Everett and Crimmins and Gore.

MINER'S EIGHTH AVENUE.—T. W. Dinkins' Vagabonds diverted Westside attention.

OLYMPIC.—The Butterfly Burlesquers moved uptown and regaled the Harlemites.

DEWEY.—The Ramblers played to large houses throughout the week. The burlesque, Queen of the Holland Dames, was lively and gave everybody a chance to do good work. The olio included Burke Brothers and "Wise Mike," Harry and Sadie Fields, Grace La Rue, Raymond and Clarke, and the Three Dunbar Sisters. The living pictures were retained as a house feature and several new subjects were added.

SHAKESPEARE IN VAUDEVILLE.

The experiment of doing Shakespeare in vaudeville was tried last week at Hurtig and Seamon's Music Hall, in Harlem, by Daniel E. Bandmann, who was a Shakespearean star for several years prior to his retirement to a ranch in the West a few years ago. Mr. Bandmann used the trial scene from The Merchant of Venice, which was preceded by a short scene that led the audience to understand the reason for the trial.

The question as to whether vaudeville audiences will accept Shakespeare was not settled by Mr. Bandmann's performance. If the works of Shakespeare are to be made attractive to those who visit the continuous houses, they will certainly have to be served in far better form than that seen by the Harlemites last week.

Mr. Bandmann's portrayal of Shylock is "traditional." He has apparently not spent his years of retirement in trying to discover any way of shedding new light on the character, and his reading of the lines is entirely conventional. Of his support the least said the better. Mrs. Bandmann's delivery of the exquisite lines allotted to Portia was bad from every point of view. She pronounced the word "justice" as though it were spelled "justus," and made innumerable errors that pained the ears of those who have a reverence for Shakespeare's words. Henry Hanscombe as Antonio and Louis Froshoff as Bassanio were crude but painstaking, but the Gratiano of Reno Spencer was hopelessly and intensely awful. Warren W. Ashley and Gilbert Heyfron played the Duke and Salarnino respectively.

If Mr. Bandmann had taken pains to surround himself with a good cast and had paid some attention to the mounting of his offering, the result might have been better. The patrons of vaudeville are discriminating, and they know a good thing when they see it, and *vice versa*.

KRAUS AND GOLDEN ARRESTED.

George J. Kraus, one of the proprietors of the Dewey, and George Fuller Golden, the monologist, were arrested on Sunday, Dec. 30, for alleged violation of the law relating to Sunday performances. Mr. Kraus maintained that Mr. Golden's performance was a lecture, but both were held in $1,000 bail. The police acted with wonderful discrimination in this case. Mr. Golden uses no make-up nor a special costume and his act is unusually suitable for Sunday concerts. The bicyclists, knockabouts and song and dance teams appearing at the other houses were not molested.

WILL HEAD HER OWN COMPANY.

Kathryn Osterman, who has been a headliner in vaudeville for several months, will next season head a vaudeville company of her own, under the management of her husband, J. J. Rosenthal.

PAPINTA'S SUCCESS CONTINUES.

Papinta, whose picture appears above, is one of the most successful attractions in vaudeville at the present day. She recently closed an eight weeks' engagement on the Proctor circuit, four weeks of which were spent consecutively at the Fifth Avenue Theatre in this city. This run was so successful that she was re-engaged for another four weeks, and opened on Dec. 31 at the same house. She also spent two weeks each in Philadelphia and Providence, which is ample proof of her popularity.

Her new dances and effects have created a genuine sensation wherever she has appeared. Her first dance is entirely new and original, and the style of costume she uses in it has never before been used by a dancer. The size of the dress and the novel effects used in her last dance have added greatly to her fame.

At the close of her present engagement in New York, Papinta will leave at once for her ranch in California, where she will take a much needed rest, after a season of forty consecutive weeks. She will resume work at the Orpheum in San Francisco, on March 3, and will remain there for four weeks, afterward going to Los Angeles for three weeks.

Papinta owns a string of thoroughbreds, which have been trained on her ranch by T. E. Cassin, who has informed her that she will have good reason to be proud of their performances. Several of them were sent to the Oakland track on Jan. 1, and she will watch their performances with eager interest. They have been broken and prepared on her private half-mile track, which is said to be as fine as any in America.

RIOT AT THE COMIQUE.

The Theatre Comique retains its reputation as a "hoodoo" house, and the oftener it is opened the more firmly does the "jonah" seem to settle itself upon it. The stock burlesque company, which had a run of only one week, wound up very sadly on Dec. 29. Nothing daunted, the manager, G. Weil, booked a road combination called The Queens of the Orient for the following week. Things went along in a very uncertain way until Saturday evening, Dec. 29, when a very lively scene occurred.

The house was well filled on that evening and the audience was trying to imagine it was having a good time, watching the efforts of a singer of coon songs, when Tony Staniford, the manager of the company, rushed upon the stage, stopped the music and the antics of the serio-comic with a wave of his hand, and announced that the performance would end right there. He told his troubles in a few words and strongly advised the audience to proceed to the box-office and get their money back.

The crowd arose *en masse* and made a rush for the narrow stairs. Everything was confusion. Politeness and consideration for others was out of the question and women were trampled upon by loafers in the mad rush for cash.

The crowd found the box-office dark, and there was no one in authority to tell them what they might expect; so, filled with rage, some of them began to wreck the theatre. Some one with presence of mind telephoned for the police, and before the excited audience had had a chance to do much damage, twenty officers rushed in with their night sticks, and in a few minutes the yelling mob was in Broadway, several of them rubbing lumps on their heads where the locusts had left impressions.

It appears that Mr. Staniford had proceeded to the box-office at ten o'clock to demand his share of the receipts. He encountered Weil and a man named Morris Forgotson, who is reputed to be Weil's backer. When he made his demand they offered him some soft words, which did not turn away Mr. Staniford's wrath to any perceptible extent. He made up his mind that he was being "done," and he hurried back on the stage to make his interesting announcement. It is said that Weil and Forgotson left the theatre by separate doors and made their escape in cabs before the storm broke.

One of the Sam T. Jack companies was booked to play the house last week, but when the manager heard of the riot he decided to take his chances among the one-night stands in Pennsylvania and New Jersey, and as a consequence the house was dark.

THE WHITE RATS' INSURANCE PLAN.

That the White Rats have come to stay is evidenced by the fact that at a recent meeting it was decided that every member shall have his life insured in the order for $1,000, the amount to be paid immediately upon his death to his widow or other person designated by him when filing his certificate. The money to be used for this purpose will be obtained from benefits and from commissions received by the booking agency recently established by the organization. The officers calculate that if the White Rats can obtain control of one-tenth of all the booking done annually for the vaudeville houses in this country their receipts from this source alone would reach the sum of $15,000, so that at least fifteen Rats could pass away to the Great Beyond each year with the comforting assurance that their families would be able to keep the wolf at a safe distance from the door for a considerable length of time.

THE MINSTREL GAZETTE.

THE MIRROR has received a copy of the first number of a little paper called *The Minstrel Gazette*, published by the members of Hi Henry's minstrel company. The editor claims that it is the first paper to be published from a moving train. It is a very small paper, of four pages about six by nine inches, but is filled with items of great interest to the members of the company. In the editor's greeting he expresses the hope that the little sheet will meet with such favor that it will become a powerful journal later on. Those responsible for the paper are E. C. Strickland (Big Horn Man), editor; T. Harry Belknap (The Mud Man), business manager, and J. Albert Gates and George Platt, reporters. An excellent likeness and biography of Hi Henry appears on the first page.

MLLE. DELBOSQ ARRIVES.

Mlle. Therese Delbosq, the equestrienne, who was engaged for the Proctor circuit by General Manager J. Austin Fynes during his recent visit to London, arrived in New York last week. She brought with her three of the handsome horses which she has been exhibiting at the London Hippodrome.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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SILENCE A POLITE NEGATIVE. If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again in four weeks.

INSTRUCTIONS TO ARTISTS BOOKED: Send seven plate of acts; if can open or close in one; EXACT time of acts and at "close in;" billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING. DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

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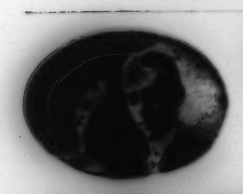

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This week, Grand Opera House, Phila., Pa.

Address all Agents or White Rats of America.

I vuz ob in Bosdon town
I dried dem poems, but dey vouldn't go down
I asked for de Versom, for mine friend, Mr. Walt
He said ef vuz 'cause dey vasn't Bosdin

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All spring at Bonita, Detroit, N. Y. City.

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"YORK STATE FOLKS."

"Course I may be sort o' hog-ed,
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The Original "Georgia Coon Shouter."

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THE FOUR HILLS.

GRAND OPERA HOUSE.—The Four Hills were well received. The winning members of this quartette being two little girls of tender years, yet gifted with grace and voice sufficient to send the house in a roar of applause in its effort to compel a reappearance. Several enthusiasts on the second appearance of the child team threw coins on the stage.—*St. Paul Globe, Dec. 31, 1900.*

Will be at liberty soon to consider offers from first-class managers only.

This week—Bijou Theatre, Minneapolis, Minn.

Amusing Sons of the Desert.

SIE HASSAN BEN ALI'S - -

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Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Lynch, Emmett and Lynch; "A Sleepy Hollow Substitute," for Mr. and Mrs. Gertie Hughes; "A Royal Visitor," for Mr. and Mrs. Harry [illegible]; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "The Coon and Hobo Problem," for Thomas and [illegible]. For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 [illegible]

LONDON "MUSIC HALL,"

The Great Scotch Vaudeville [illegible]

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VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

NIE WETMORE AND Co.

In the One-Act Rural Comedy.

Aunt Jerusha's City Visit.

Opened on the Orpheum Circuit at Omaha, Sunday, Dec. 30, AND MADE A HIT!

READ WHAT THE CRITICS SAID:

The vaudeville bill at the Orpheum for the present week is considerably above the average, comprising as it does, among others, Waldron, Kathryn Osterman and Jennie Wetmore, any one of which might aptly be featured as a headliner. Jennie Wetmore and company give a quietly humorous skit entitled Aunt Jerusha's City Visit, which differs from the usual run of rural sketches as it is well presented. It was received by the audience with all the hallmarks of approbation. Miss Wetmore avoids the common fault of vaudevillians in that she does not overact her part. The skit will serve well for a vaudeville feature, and there need be no doubt of Miss Wetmore's ability to place it on the stage in a pleasing manner. She is admirably adapted to the kind of work in which she is now engaged and there is no hesitancy in saying that she will make a hit.—*Omaha Bee.*

There are several numbers on the orpheum bill this week entitled to the distinction of being headliners. Kathryn Osterman, Jennie Wetmore and Waldron are all worthy of the big type and prominent position. Miss Wetmore made her debut in vaudeville yesterday, presenting a clever character sketch entitled Aunt Jerusha's Visit to the City. Her actions, language and hilarious mistakes are irresistibly funny. There can be no doubt of her success in vaudeville. The sketch is really new—and that is saying much—and the character is so novel and so well drawn that it is sure to be successful.—*Omaha World Herald.*

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GREAT ARTISTIC TRIUMPH! Another progressive step for modern vaudeville *is attested* in the TRIUMPHANT DEBUT IN VAUDEVILLE of

DANIEL BANDMANN

at HURTIG & SEAMON'S Music Hall last week, in "THE MERCHANT OF VENICE" (Condensed).

RE-ENGAGED instantly for week of ***Jan. 14,*** an unheard of proceeding, being a repeat within a fortnight. Mr. Bandmann will be seen in this engagement in ***"DAVID GARRICK,"*** with ***New Support*** and a careful attention to ***Detail*** and ***mise en scene.***

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The real headliner for all Vaudeville Theatres, Parks, Fairs, Clubs, etc. This marvelous wire act can be arranged from 12 to 50 feet high.

This week, orpheum, Brooklyn, N. Y. Managers, address him at once. **216 East 14th Street, New York.**

MANAGERS, BEWARE OF IMITATORS.

ASSOCIATION MANAGERS MEET.

A very important meeting of the members of the Association of Vaudeville Managers was held last week at their headquarters in the St. James Building, this city.

The meeting, of course, was secret, but some of the more important matters settled were given out for publication. The meeting was fully attended, either in person or by proxy, and it is asserted that, in spite of all reports to the contrary, harmony graced the deliberations. President B. F. Keith was in the chair, and long discussions were indulged in on affairs of consequence.

The most important resolution passed at the meeting was one by the terms of which the members agreed not to book any road companies after this season.

As several members of the association are also proprietors of traveling companies, this resolution has caused much discussion in vaudeville circles. Whether these managers will abandon their companies, some of which have been successful for years, or not, is a matter that rests with themselves. If they decide to retain them, they will have to book them in the regular theatres, thus inviting direct competition with their own houses. Besides, the main object of the resolution is to throw more talent into the open market so that better bills can be made up.

F. F. Proctor, when seen yesterday at the Fifth Avenue Theatre, in reference to the matter, said that there was no intention to crush any manager, and that the resolution was passed in order to simplify matters. "The booking of a road company," said Mr. Proctor, "often causes serious annoyances, and the managers who own both theatres and companies were quite agreeable to the arrangement."

E. F. Albee was in a very cheerful frame of mind when seen at Keith's. "The last meeting was the best we have had so far," he said, "and the resolution regarding road companies met with no opposition whatever. As to the stories about a conflict between the Eastern and Western branches of the association they are all rubbish. The mere fact that we have leased our headquarters here for two years longer is proof of our success as an organization. We are to have another general meeting in a month or so, when the principal bookings for all of next season will be arranged. Another thing I want to say is that the association will prove of very great benefit to the performers, although many of them seem to think otherwise. There is no intention of cutting salaries, though the demands made by some performers are simply preposterous. If they would act reasonably there would be no cause for any friction whatever. Our machinery is now moving very smoothly and I believe that next season will be a brilliant one for performers and managers alike."

WIGGIN GETS A FORTUNE.

Herbert L. Wiggin, who has been stage-manager of the Orpheum, Kansas City, for the past two seasons, has fallen heir to a fortune of $50,000 through the death of a relative in Maine. He has gone to San Francisco to consult with his family, the members of which are sharers in the legacy, which amounts altogether to $200,000. It is rumored that Mr. Wiggin will branch out as a manager of a big vaudeville company when he secures his share of the estate.

FLETCHER'S 200 HITS.

Charles Leonard Fletcher celebrated the 200th consecutive performance of his successful monologue at Shea's, Buffalo, last week. His act is growing more popular every week because he is constantly adding new and original material. Fletcher is one of the real, substantial hits of the season. He is at Shea's, Toronto, this week.

A NEW PARTNERSHIP.

Dan and Dolly Mann have been joined by Arthur Earle, late of the Americus Comedy Four, and they will present an entirely new rural comedy sketch, called Hiram, Hank, and Mandy, in the near future.

VAUDEVILLE JOTTINGS.

Frederick Clarenze's Quintette played their third engagement within a month last week at Koster and Bial's. Mr. Clarenze asserts that he is the originator of the idea of presenting one girl and four boys in a vaudeville act.

Charles Leonard Fletcher has just completed a new monologue which he called Before the Curtain, which he will use in conjunction with Out of a Job, which he is now playing on the Western circuit. Mr. Fletcher has also written a new comedy sketch, which has been accepted by Mary Dupont and Charles Lothian, the title of which is The Red Mask.

Frankie Melrose has been meeting with so much success at local clubs that she will remain in and around New York for the entire season.

Georgia Gardner and Joseph Maddern produced their new sketch, Too Many Darlings, at Binghamton, N. Y., on Dec. 31.

E. R. Burton, of Burton and Brooker, has just finished a new act for Rose Coghlan, entitled A Modern Lady Gay, and is also at work on new acts for Barnes and Sisson, and Howard and Emerson. He has also completed a new act for the use of himself and his partner, entitled A Quiet Evening at the Club, which they will produce shortly.

May Evans, whose act consists of whistling and imitations, met with great success at Proctor's Twenty-third Street Theatre, recently, and was moved down on the bill. She is now playing the Shea circuit, and will return to play the rest of the Proctor houses, commencing Jan. 7.

The engagement of Meta Miller, formerly a vaudeville performer, and Henry W. White, son of ex-Congressman W. J. White, a millionaire, of Cleveland, O., is announced.

The Boston Music Hall Company has begun an action for damages against Herman Rossow, manager of the Rossow Midgets, for alleged breach of contract in not keeping an engagement. The counsel for the Music Hall Company alleges that the Midgets were prevented from filling the engagement through the influence of the Association of Vaudeville Managers, and it is intimated that he may also bring suit against the association.

Howard Powers and Dolly Theobald have made a hit in Arthur J. Lamb's sketch, A Blue Grass Belle.

Agnes Herndon will play a return engagement on the Castle-Kohl circuit with her sketch, A Game of Tickle Tackle, opening in St. Louis Jan. 14. She will be supported by her husband, A. A. Andruss, and another prominent actor.

The World's Comedy Four (Conlan, Smith, Vance, and Smith) entertained the Erie Railroad officials with their singing act at the Hotel Savoy on Jan. 4. They also appeared at the Lotus Club on Jan. 5.

The clubs of New York and Brooklyn gave many entertainments last week and the vaudevillians reaped a harvest. It was a mighty poor act that did not make some extra money during the holidays and some of the big stars made enough to buy sealskins and diamonds, without touching a penny of their regular salary.

James R. Adams and his merry company of pantomimists continued to please large crowds last week at the Eden Musee in Mr. Adams' version of Humpty

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R. G. KNOWLES

HAS ARRIVED AND IS NOW TOURING...

THE KEITH CIRCUIT

In conjunction with

MRS.

R. G. KNOWLES

FILM MACHINES
NEW & SECOND HAND
MAGIC LANTERNS
FILMS & SLIDES
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MINNIE WILLIAMS
AT LIBERTY.
Soubrettes, Boys, Burlesque or Opera. Late of Principal Music Halls, London and Paris.
Address MIRROR, or Agents

I write SKETCHES for Vaudeville work
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

SAVOY THEATRE

Lowell, Mass.

J. G. HUBBARD, Lessee and Proprietor.

ABOVE HOUSE HAS CHANGED HANDS.

Will be renovated and decorated for

OPENING, JANUARY 14th, 1901.

Want best acts in Vaudeville for opening and later dates.

Address FRANK G. MACK, Manager.

The Rural Stars,

DANNY MANN, ARTHUR EARLE AND DOLLY MANN

NEW HAMPSHIRE FOLKS.

In a brand new ALL COMEDY ACT. A scream from start to finish. Real Characters. Real Rural. Rural Songs, Rural Dancing. A Warm Opening. A Hot Finish. Nothing like it in Vaudeville.

HIRAM, HANK and MANDY.

All Agents, and White Rats of America, will represent this act.

NOTE—Having joined hands with Mr. Arthur Earle (late of the Americus Comedy 4) we are prepared to give you the brightest, best and most original rural act of the 20th Century.

DAN AND DOLLY MANN, AND ARTHUR EARLE.

HARRY WALTERS

THE HEBRAIC COMEDIAN.

A pronounced success throughout the South. Coming home soon. Open for dates April 29, 1901.

En route, Terry McGovern's Bowery After Dark Co., or DRAMATIC MIRROR.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

WINTON and McGINTY

Re-engaged everywhere. Why? Because it's something new in America.

Best wishes to McGinty and self for a prosperous New Year.

Brooklyn Music Hall, Novelty and Keith Circuit to follow. DANGER!

FRED NIBLO

"The American Humorist,"

"To Monologue right,
Keep at it day and night;
Never for a moment can you shirk.

It's easy enough
To tell a lot of 'stuff,'
But 'it's the brain behind the tongue that does the work.'"

JOSEPH HART AND CARRIE DE MAR

HURTIG & SEAMON'S NEW YORK CITY, THIS WEEK.

SAM. J. DOLAN AND IDA LENHARR

In a repertory of established successes:

A HIGH-TONED BURGLAR, THE NEW COMER, Etc.

This week we are at the Boston Music Hall.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Jan. 7-12, Pennsylvania Circuit. Presenting Bill Toddle's Reception.

Dumpty. The number of children in attendance in the afternoons is remarkable, and the management is to be congratulated on having secured so excellent a holiday attraction.

Jessie Haynes and Robert Sullaz were entertained at dinner by Hazel Howard while they were playing at the Royal Music Hall, Savannah, Ga.

While driving to the station in Trenton, N. J., on Dec. 30, the Cardownie Sisters and Mrs. Will D. Corbett, members of Corse Payton's Stock co., were thrown out of a carriage. They escaped with slight injuries.

Bonita, the Georgia coon shouter, has canceled her vaudeville dates, and will join the Wine, Woman and Song co. as a special feature, to do her new act, Twenty Minutes On a Georgia Plantation.

Walter J. Talbot and Abbott Davison are said to have met with success last week at the Brooklyn Music Hall, in their operatic burlesque, John De Rhey and Henry Irvin in Vaudeville. They have just finished playing Shea's, Toronto; Bijou, Richmond; the Hashim circuit, Boston Music Hall, Hurtig and Seamon's, and Poli's. They will play Tony Pastor's week of Jan. 14, with the Proctor circuit, and the Orpheum and Novelty, Brooklyn, to follow.

Zazo and Mlle. Hilda, and Bentham and Byrne are the vaudeville features now touring the South with the Baldwin-Melville co. They spent Christmas in Atlanta, Ga., and had a merry time. Mr. Byrne received a Christmas box, containing a turkey and several bottles of champagne, from his brother in New York. In the box was some good old "York State" butter, which Mr. Byrne says was a treat after the cottonseed butter and pork so popular in Georgia.

Kenneth Lee, author of When Two Hearts Are Won, and many other successful sketches, has written a one-act play for the Whitney Sisters, who were formerly in comic opera. The new sketch will be produced in the near future.

Bessie Palmer has just closed a three week's engagement at the Auditorium, Kansas City, where she met with great success doing premier work with the Round the World in Eighty Days co.

THE MIRROR'S vaudeville correspondent in Chicago writes that rumors are once more in the air to the effect that a final break has come between the Eastern and Western branches of the vaudeville syndicate. The fact has been common property for some time that C. E. Kohl, of the Kohl and Castle houses, who was one of the prime movers in forming the association, has not been at all satisfied with the way the wind was blowing. Instead of getting a show at the "big acts," as was hoped when the combination was brought about, the Western managers have been compelled to take what they could get, while the Easterners have, as before, kept all the good things corralled within a few miles of the Atlantic. When Mr. Proctor's advertisements, to the effect that his "playhouses have no connection with any other theatre, theatres, circuit or managers; they stand distinctly alone," reached Chicago, it was taken as a confirmation of the rumors that have been going the rounds.

Jeannette Dupree and Annette Yale introduced their new specialty at the Olympic Theatre, Providence, recently and made a pronounced hit. They are featured with the American Burlesquers.

John P. Moore, of Vogel and Deming's Minstrels, is achieving success with the song "The Little Room Where Ruby Used to Sleep."

Mr. and Mrs. Augustin Neuville will produce their new act, which has been in active rehearsal for some time, at Proctor's Twenty third Street Theatre, on Jan. 21.

Vogel and Deming's Big Minstrels will begin their Western tour at Jamestown, N. Y., on Jan. 14. The tour will include the Pacific Coast and Southwest. The co. has played Canada and the entire East, and few changes have been made since the opening. The features now with the co. are Arthur Deming, the O'Brien Troupe of acrobats, John Queen, Tommy Hayes, Van Brothers, Burt Bolton's Band, and Joseph Norton's Orchestra.

Mr. and Mrs. Mark Murphy will open their Western tour on Jan. 13 at the Columbia, Cincinnati. They will tour the Kohl-Castle and Orpheum circuits, and will not return to New York until April 29. They are now booked solid till the latter part of June.

Fred Niblo was billed second to Helene Mora when he played recently at the Grand Opera House, Philadelphia. In the advertisements his name appeared in the same type as that used for the star.

Oscar P. Sisson, of Sisson and Wallace, was taken ill with pneumonia on Dec. 26 during an engagement at the Olympic Theatre, Chicago, and has been very low. He is now on the road to recovery.

John W. Worbi and Beatrice Hastings were obliged to cancel Poli's, New Haven, last week, owing to Mr. Worbi being seriously ill. They are billed at the Orpheum, Brooklyn, this week.

Albert Gilmer, manager of the Oxford, London, sends holiday greetings to THE MIRROR. His holiday bill includes Marie Lloyd, Bessie Bonehill, Burt Shepard, and Joe Elvin.

The Four Hills made an immense hit with Hanlon's Le Voyage en Suisse in Milwaukee last week. The children were tendered an ovation at every performance.

The house formerly known as the Harlem Parlor Theatre, in this city, opened on Monday night under the management of James Finnegan, as the Harlem Museum.

The Aurora Zouaves, of Aurora, Ill., left on Jan. 1 for Europe, to fill an engagement with the Barnum and Bailey Circus.

Maude Amber has resumed work and is at Tony Pastor's this week.

Lady Francis Hope (May Yohe) fainted on the stage at the New York Theatre on Thursday evening last. She recovered in a few minutes and was able to go on with her part.

Thomas I. Hollowell was last week appointed receiver of the old firm of Koster, Bial and Co. by Justice Blanchard of the Supreme Court. This proceeding does not interfere with the conduct of the music hall by the Hashim Brothers.

Schnell and Foster have arranged to give a series of Sunday night concerts at the American Theatre.

J. M. J. Kane is now in advance of Al. G. Field's Minstrels.

Josephine Allen has begun suit against Weber and Fields for $1,150, for alleged breach of contract. She maintains that she was engaged for the season, but the managers contend that they engaged her from week to week.

The Sire Brothers are negotiating with Charles J. Ross to play leading roles in the burlesques at the New York.

Howard Thurston opened at the Palace, London, on Nov. 12, for four weeks and was re-engaged for twelve weeks. Afterward the engagement was extended for five months. He has good offers for engagements in Europe, but will return shortly to fulfil his dates in America.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Jas. R.—Eden Musee, N. Y., indefinite.
Adelman, Joseph—Olympic, Chicago, 7-12.
Albaugh, J. W., Jr.—Palace, N. Y., 7-12.
Allen, Phyllis—Wonderland, Detroit, 7-12.
Almont and Dumont—Empire, Cleveland, 7-12.
Amber, Maud—Pastor's, N. Y., 7-12.
American Quartet—Keith's, Providence, 7-12.
Anderson, Aga—Proctor's, Albany, 7-12.
Anderson Sisters—G. O. H., Phila., 7-12.
Angeles, Aimee—Shea's, Buffalo, 7-12.
Asheys, The—Columbia, St. Louis, 7-12.
ATCHISON-O'BRIEN, EDGAR—Bijou, Norfolk, Va., 7-12.
Barr and Evans—G. O. H., Syracuse, 7-12.
Barrows-Lancaster—Orpheum, Brooklyn, 7-12.
Barry, Mr. and Mrs. Jimmy—Cook's, Rochester, 7-12.
Bartlett and Brewster—Casto, Fall River, 7-9, Lawrence 10-12.
Bates Musical Trio—Keith's, Phila., 7-12.
Bell, Digby—Orpheum, Brooklyn, 7-12.
Belmont and Weston—Wonderland, Detroit, 7-12.
Bennett, Johnstone—Keith's, Phila., 7-12.
Bickettis, The—Wonderland, Detroit, 7-12.
Bicknell—Keith's, Boston, 7-12.
Bindley, Florence—G. O. H., Phila., 7-12.
Binns and Binns—G. O. H., Syracuse, 7-12.
Biondi, Ugo—Boston Music Hall 7-12.
Bison City Quartette—Keith's, Boston, 7-12.
Bissonette and Newman—Casto, Lawrence, 7-9, Fall River 10-12.
Black, John and Lillian—Chicago O. H., 7-12.
Blocksom and Burns—K. and B., N. Y., 7-19.
Bloodgood, Katherine—Keith's, N. Y., 7-12.
Bloom, Lew—Shea's, Buffalo, 7-12.
Bowker, John—Keith's, Boston, 7-12.
Brandon and Regene—Haymarket, Chicago, 7-12.
Brennan and Sinnott—Proctor's 125th St., N. Y., 7-12.
Brown, J. Gaffney—Proctor's, Albany, 7-12.
Bunth and Rubi—Empire, Toledo, 7-12.
Burden, Doll and Burden—Pastor's, N. Y., 7-12.
Burkhart, George—Olympic, Chicago, 7-12.
Burton and Brooks—H. and B., Brooklyn, 7-12.
Butler, Etta—H. and S., Harlem, 7-12.
Caldwell and Henry—Chicago O. H., 7-12.
Callahan and Mack—Novelty, Brooklyn, 7-12.
Camp, John E.—Keith's, N. Y., 7-12.
Canfield and Carlton—Novelty, Brooklyn, 7-12.
Capitaine, Alcide—G. O. H., Syracuse, 7-12.
Carlisle's Dogs—Keith's, Phila., 7-12.
Carlyle and Camp—Olympic, Chicago, 7-12.
Caron and Herbert—Olympic, Chicago, 7-12.
Carrington and Holland—Keith's, Providence, 7-12.
Carroll, Johnnie—Proctor's 125th St., N. Y., 7-12.
Case, Charlie—Keith's, Boston, 7-12.
Casey and Lechair—K. and B., N. Y., 7-12.
Caswell and Arnold—Proctor's 23d St., N. Y., 7-12.
Clifford and Dixon—Haymarket, Chicago, 7-12.
Cloud and Kershaw—Chicago O. H., 7-12.
Coghlan, Rose—H. and B., Brooklyn, 7-12.
Cohans, Four—Proctor's Fifth Ave., N. Y., 7-12.
Colbys, Musical—H. and B., Brooklyn, 7-12.
Colville and McBride—Olympic, Chicago, 7-12.
Condit and Morey—Gilmore, Springfield, 7-12.
Conway and Leland—Columbia, St. Louis, 7-12.
Cook and Senora—Empire, Toledo, 7-12.
Coote, Bert—G. O. H., Phila., 7-12.
Copes and Clark—Gilmore, Springfield, 7-12.
Cotton and Long—Haymarket, Chicago, 7-12.
Crasty—Haymarket, Chicago, 7-12.
Crosby, Jim—Columbia, St. Louis, 7-12.
Courboni, Jessie—Haymarket, Chicago, 7-12.
Cushman, Holcomb and Curtis—Keith's, Phila, 7-12.
Cushman, Frank—Shea's, Toronto, 7-12.
Daly, Lizzie and Vinnie—Orpheum, Kansas City, 7-12.
Damm Bros.—Cook's, Rochester, 7-12.
Dandy, Jess—G. O. H., Phila., 7-12.
Darrow, Mr. and Mrs. Stuart—Orpheum, Brooklyn, 7-12.
Davis, Belle—Shea's, Buffalo, 7-12.
Davis Children—Chicago O. H., 7-12.
Davis, Geo. C.—G. O. H., Phila., 7-12.
Davis, Jessie Bartlett—Keith's, Phila., 7-12.
D'Alma's Dogs and Monkeys—Novelty, Brooklyn, 7-12.
D'Arcy, Belle—Poli's, New Haven, 7-12.
Delmar-Debriment Trio—Orpheum, Kansas City, 7-12.
Delbosq, Mlle.—Palace, N. Y., 7-12.
Dempsey and Mack—Shea's, Buffalo, 7-12.
Denny, Will F.—Palace, N. Y., 7-12.
Derrujito, Leo—Keith's, Phila., 7-12.
De Witt and Burns—Shea's, Toronto, 7-12.
Dillon Bros.—Orpheum, Brooklyn, 7-12.
Dixon, Bowers and Dixon—H. and S., Harlem, 7-12.
Dodson, J. E.—Empire, Cleveland, 7-12.
Doherty's Trained Dogs, Shea's, Buffalo, 7-12.
DOLLAR AND LEONARD—Boston Music Hall 7-12.
Donohue and Nichols—Keith's, Boston, 7-12.
Doyle and Granger—Keith's, Phila., 7-12.
Drawee—Boston Music Hall 7-12.
Eldrid, Gordon H.—Chase's, Baltimore, 14-19.
Eldridge Press—Proctor's 23d St., N. Y., 7-19.
ELLSWORTH SISTERS—Sheffield, Eng., 7-12, Palace, Hull, 14-19.
Elsie, La Petite—Wonderland, Detroit, 7-12.
Emmett, Grace—Wonderland, Detroit, 7-12.
Evans, George—Orpheum, Brooklyn, 7-12.
Evans and White—Cook's, Rochester, 7-12.
Evans, May—Palace, N. Y., 7-12.
Falk, Eleanore—G. O. H., Phila., 7-12.
Falke and Semon—Proctor's 23d St., N. Y., 7-12.
FAVOR AND SILVERNAIL—Shea's, Toronto, 7-12.
Felix and Barry—Keith's, Providence, 7-12.
Filkadys, Three—Keith's, N. Y., 7-12.
Fields, Nettie—Empire, Toledo, 7-12.
Finney, Jas. and Rose—Proctor's 23d St., N. Y., 7-12.
Fisher and Carroll—Olympic, Chicago, 7-12.
Fiske and McDonough—Pastor's, N. Y., 7-12.
Flatow and Dunn—Columbia, St. Louis, 7-12.
Fletcher, Chas. Leonard—Shea's, Toronto, 7-12.
Flora, Miss—Shea's, Buffalo, 7-12.
Florinne—Proctor's 125th St., N. Y., 7-12.
Ford and Francis—Casto, Fall River, 7-9, Lawrence 10-12.
Fox, Della—Keith's, Phila., 7-12.
Fox and Summers—Olympic, Chicago, 7-12.
Fox and Ward—Casto, Fall River, 7-9, Lawrence 10-12.
Foy and Clark—Empire, Toledo, 7-12.
Frank and Don—Brooklyn Music Hall 7-12.
French, Henri—Gilmore, Springfield, 7-12.
Friend, Violet—K. and B., N. Y., 7-12.
Fullers, Lole—K. and B., N. Y., 7-12.
Fyne and Dandy—Keith's, N. Y., 7-12.
Fyre and Cordt—Chicago O. H., 7-12.
Gardner and Maddern—Pastor's, N. Y., 7-12.
Gardner and Vincent—Orpheum, Omaha, 7-12.
Gaspard Brothers—Proctor's 125th St., N. Y., 7-12.
GASSMAN, JOSEPHINE—Novelty, Brooklyn, 7-12.
Gaylor and Graff—K. and B., N. Y., 7-12.
Genaro and Bailey—Keith's, Boston, 7-12.
Genaro and Theol—Casto, Fall River, 7-9, Lawrence 10-12.
Girl with the Auburn Hair, The—Shea's, Toronto, 7-12.
Glasser and Basher—Haymarket, Chicago, 7-12.
Gleason, Jas., Richmond Heward, Boston, 7-12.
Gloss Bros.—H. and S., Harlem, 7-12.
Golden, Poli's, New Haven, 7-12.
Goldin, Horace—Poli's, New Haven, 7-12.
Goggin and Davis—London, Eng., 1-19.
Graham, Carrie—Boston, Music Hall 7-12.
Grant and Grant—Olympic, Chicago, 7-12.
Grant and Norton—Keith's, N. Y., 7-12.
Grant, Alf.—Proctor's, Albany, 7-12.
Grapewin and Chance—Palace, N. Y., 7-12.
Gunning, Louise—Keith's, Phila., 7-12.
Gypzene and Rena—Cook's, Rochester, 7-12.
Haines and Pettingill—Empire, Cleveland, 7-12.
Hall and Staley—Boston Music Hall 7-12.
Hallen and Fuller—Olympic, Chicago, 7-12.
Harris and Walters—Pastor's, N. Y., 7-12.
Hart and De Mar—H. and S., Harlem, 7-12.
Hart, Annie—K. and B., N. Y., 7-12.
Harvey, Josephine—Cook's, Rochester, 7-12.
Hawaiian Queens—Proctor's Fifth Ave., N. Y., 7-12.
Hawthorne Sisters—Orpheum, San Francisco Dec. 24-Jan. 20.
Haynes, Gertrude—Wonderland, Detroit, 14-19.
Herbert's Dogs—Boston Music Hall 7-12.
Hill, Hamilton—G. O. H., Syracuse, 7-12.
Hilliard, Robert—Columbia, St. Louis, 7-12.
Hines and Remington—Novelty, Brooklyn, 7-12.
Holl-way Trio—H. and B., Brooklyn, 7-12.
Horseshoe Trio—Gilmore, Springfield, 7-12.
Horan, Eddie—Casto, Fall River, 7-9, Lawrence 10-12.
Hornmann—Proctor's 23d St., N. Y., 7-12.
Howard and Bland—Empire, Cleveland, 7-12.
Howe, Wall and Walters—Orpheum, Brooklyn, 7-12.
Hughes, Mr. and Mrs. Gene—H. and B., Brooklyn, 7-12.
Hull, Caroline—Chicago O. H., 7-12.
Hungarian Band—Auditorium, Baltimore, 7-12.
Irvings, The—Chicago O. H., 7-12.
Jacklin and Ingram—Pastor's, N. Y., 7-12.
Jackson, George—G. O. H., Phila., 7-12.
Jefferson—Palace, N. Y., 7-12.
Jukins, Jennie—Haymarket, Chicago, 7-12.
Johns, Johnny—Proctor's 5th Ave., N. Y., 7-12.
Johnson, Carroll—Proctor's 5th Ave., N. Y., 7-12.
Johnson and Dean—Keith's, Phila., 7-12.
Johnson, Ralph—Orpheum, Brooklyn, 7-12.
Jones, Irving—K. and B., N. Y., 7-12.
Judge Family—Keith's, N. Y., 7-12.
Kaltburn, Julia—Empire, Toledo, 7-12.
Kendall, Ezra—Olympic, Chicago, 7-12.
Kennard Bros.—Wonderland, Detroit, 7-12.
Kenwick, Annie—Columbia, St. Louis, 7-12.
Keppler, Frances—Keith's, N. Y., 7-12.
Kernell, John—Proctor's 23d St., N. Y., 7-12.
Kings, The—Chicago O. H., 7-12.
Knowles, Mr. and Mrs. R. G.—Keith's, Boston, 7-12.
Kolb and Dill—Shea's, Toronto, 7-12.
La Paige Sisters—Olympic, Chicago, 7-12.
Latell, Ed.—Empire, Toledo, 7-12.
Latina—Brooklyn M. H., 7-12.
Lawrence and Harrington—G. O. H., Phila., 7-12.
Le Clair, Harry—G. O. H., Phila., 7-12.
Lee, Henry—Cook's, Rochester, 7-12.
Leech, Al.—Proctor's 23d St., N. Y., 7-12.
LeHiletts, Three—Brooklyn M. H., 7-12.
Leon and Dougherty—Olympic, Chicago, 7-12.
Levey, Ethel—Proctor's 5th Ave., N. Y., 7-12.
Lewis, Frank—Casto, Fall River, 7-9, Lawrence, 10-12.
Link, Billy—Proctor's, Albany, 7-12.
LINTON AND WESTBROOK—Proctor's 125th St., N. Y., 7-12.
Litchfield, Mr. and Mrs. Nell—Cook's, Rochester, 7-12.
Long, Nick—Chicago O. H., 7-12.
Lotty, Mlle.—Keith's, Providence, 7-12.
Lukens Bros.—Proctor's, Albany, 7-12.
McBride and Goodrich—H. and S., Harlem, 7-12.
McCabe and Daniels—Proctor's 125th St., N. Y., 7-12.
McCloud and Melville—Proctor's 125th St., N. Y., 7-12.
McIntyre and Heath—Chase's, Washington, 14-19.
Mack and Mack—Casto, Lawrence, 7-9, Fall River, 10-12.
Mack, Tom—Brooklyn M. H., 7-12.
McKeever, Lizzie—Haymarket, Chicago, 7-12.
Maddox and Wayne—Cook's, Rochester, 7-12.
Mahon, Mr. and Mrs. Tom—G. O. H., Syracuse, 7-12.
Mallory Bros. and Brooks—Orpheum, Kan. City, 7-12.
Mardo—Keith's, N. Y., 7-12.
Marcel, Jean—Proctor's 5th Ave., N. Y., 7-12.
Marsh and Sartella—Keith's, Providence, 7-12.
Martine Bros.—Proctor's 23d St., N. Y., 7-12.
Martinetto and Sutherland—Keith's, N. Y., 7-12.
Marvellos, Three—Chicago O. H., 7-12.
Mascagnos, Three—Proctor's 125th St., N. Y., 7-12.
Matthews, Zoe—Olympic, Chicago, 7-12.
Maxwell and Simpson—Keith's, Providence, 7-12.
Maxmillan and Shields—Empire, Toledo, 7-12.
Mazuz and Mazet—Empire, Cleveland, 7-12.
Meuklin and Rapier—Haymarket, Chicago, 7-12.
Medway, J. C.—K. and B., N. Y., 7-12.
Melrose Bros.—Empire, Toledo, 7-12.
Meredith Sisters—K. and B., N. Y., 7-12.
Midgeley and Carlisle—Palace, N. Y., 7-12.
Middleton's Marionettes—Haymarket, Chicago, 7-12.
Miley and Raymond—Chicago O. H., 7-12.
Mills' Kitty—Pastor's, N. Y., 7-12.
Mitchell, Kitty—Keith's, Providence, 7-12.
Mitchell and Cain—Keith's, N. Y., 7-12.
Mora, Helene—H. and B., Brooklyn, 7-12.
Morrell and Evans—Pastor's, N. Y., 7-12.
Mosher, Leonard and Mosher—Boston M. H., 7-12.
MURPHY, MR. AND MRS. MARK—Columbia, Cincinnati, 14-19.
Murray and Lane—Shea's, Buffalo, 7-12.
Navarros, Three—Gilmore, Springfield, 7-12.
Nawns, The—Proctor's, Albany, 7-12.
Nelsons, The—Empire, Cleveland, 7-12.
Neuville, Mr. and Mrs. Augustin—Gilmore, Springfield, 7-12.
Newsky Troupe—Proctor's 23d St., N. Y., 7-12.
Nibbes, Two—Columbia, St. Louis, 7-12.
NIBLO, FRED—H. and B., Brooklyn, 7-12.
Nicholls Sisters—H. and B., Brooklyn, 7-12.
Nobles, Dolly and Milton—K. and B., N. Y., 7-12.
O'Brien and Havel—Orpheum, Brooklyn, 7-12.
O'Neil and Earp—H. and B., Brooklyn, 7-12.
Orton, Minnie B.—Keith's, Boston, 7-12.
Olympia Quartette—Proctor's 23d St., N. Y., 7-12.
O'Loughlin, Mike—Haymarket, Chicago, 7-12.
O'NEIL, ADELE AND CHRAS.—Cook's, Rochester, 7-12.
Osterman, Katherine—Haymarket, Chicago, 7-12.
Papinta—Proctor's 5th Ave., N. Y., 7-12.
Partellos, The—Grange, N. J., 7-12.
Patchin Bros.—Pastor's, N. Y., 7-12.
Patrice—Chase's, Washington, 14-19.
Paulinetti and Pique—Keith's, Providence, 7-12.
Payne Bros.—Keith's, N. Y., 7-12.
Petching Bros.—Boston M. H., 7-12.
Pianka—Orpheum, Brooklyn, 7-12.
Pierce, Allee—Gilmore, Springfield, 7-12.
Polk and Kollins—Orpheum, Kan. City, 14-19.
Powers Bros.—Shea's, Buffalo, 7-12.
Pralle's Dogs—Chicago O. H., 7-12.
Prevost and Prevost—K. and B., N. Y., 7-12.
Pitcher, Polly—Olympic, Chicago, 7-12.
Pride, Pauline—Chicago O. H., 7-12.
Purcell and Maynard—Boston M. H., 7-12.
Quaker City Quartette—Keith's, Providence, 7-12.
Rackett and Blocard—St. Louis, Mo., 7-12.
Rae and Broche—Boston M. H., 7-12.
Ramsdell and Arnold—Keith's, Providence, 7-12.
Ramsey Sisters—Gilmore, Springfield, 7-12.
Ramza and Arno—Proctor's 23d St., N. Y., 7-12.
Raymond, Lizzie—Shea's, Toronto, 7-12.
Redding, Francesca—Chicago O. H., 7-12.
Reynard, Edward—K. and B., N. Y., 7-12.
Rice and Cohen—Shea's, Toronto, 7-12.
Rice, Fanny—Keith's, Boston, 7-12.
Riley and Hughes—Keith's, Boston, 7-12.
King, Blanche—Orpheum, Brooklyn, 7-12.
Robertus and Wilfredo—Orpheum, Kan. City, 7-12.
Robinson and Bingham—G. O. H., Syracuse, 7-12.
Romolo Bros.—G. O. H., Syracuse, 7-12.
Rosebuds, Three—Proctor's 23d St., N. Y., 7-12.
Ruby Sisters—Casto, Lawrence, 7-9, Fall River, 10-12.
Rusco's Terriers—Proctor's 5th Ave., N. Y., 7-12.
Russell Bros.—Orpheum, Brooklyn, 7-12.
Russian Dancers—Proctor's 23d St., N. Y., 7-12.
Sabel, Josephine—Auditorium, Baltimore, 7-12.
Saunders, "Chalk"—Boston M. H., 7-12.
Scott, Mlle.—Olympic, Chicago, 7-12.
Seymour and Dupree—Proctor's, Albany, 7-12.
Seymours, The—Keith's, Boston, 7-12.
Shamrock Trio—Brooklyn M. H., 7-12.
Shepard, Camilla—Chicago O. H., 7-12.
Sidonia—Casto, Fall River, 7-9, Lawrence 10-12.
Simon, Louis A.—Novelty, Brooklyn, 7-12.
Sims, Willard—Shea's, Buffalo, 7-12.
Sisson and Wallace—Chicago O. H., 7-12.
Smith, Will—Casto, Lawrence, 7-9, Fall River, 10-12.
Smith and Campbell—H. and S., Harlem, 7-12.
Sohlkes, The—Casto, Lawrence, 7-9, Fall River, 10-12.
Spalding—Brooklyn M. H., 7-12.
Staley and Birbeck—Proctor's 125th St., N. Y., 7-12.
Stanley and Wilson—H. and S., Harlem, 7-12.
Stark Bros.—Haymarket, Chicago, 7-12.
Stelling and Revelle—Haymarket, Chicago, 7-12.
Stephens, Hal S.—Keith's, Providence, 7-12.
Stephens, Lorraine and Beck—Keith's, Providence, 7-12.
Streator Zouaves—H. and S., Harlem, 7-12.
Stuart, Marie—Poli's, New Haven, 7-12. Proctor's 23d St., N. Y., 14-19.
Sully, Lew—G. O. H., Syracuse, 7-12.
Sweet, Chas. E.—Proctor's 5th Ave., N. Y., 7-12.
Swiggett and Clark—Orpheum, Omaha, 7-12.
Swor and De Voe—Novelty, Brooklyn, 7-12.
Tanakas, The—Orpheum, Brooklyn, 7-12.
Tavary—G. O. H., Phila., 7-12.
Terry and Elmer—Keith's, N. Y., 7-12.
Thatcher, Geo.—Columbia, St. Louis, 7-12.
Thomson, Harry—Columbia, St. Louis, 7-12.
Thorne, Mr. and Mrs. Harry—K. and B., N. Y., 7-12.
Thorne, Willett—K. and B., N. Y., 7-12.
Thornton, Jas.—Keith's, N. Y., 7-12.
Thurston, Howard—Palace, London, Nov. 12 April 3.
Tobins, The—Keith's, N. Y., 7-12.
Trent, T. Howard—Pastor's, N. Y., 7-12.
Tschernoff's Dogs—Keith's, N. Y., 7-12.
Tsuda, Little—Cook's, Rochester, 7-12.
Tuohey and Lacy—Keith's, Boston, 7-12.
Urban, Frank—Proctor's 23d St., N. Y., 7-12.
VAN HART, ISABELLE—Brooklyn M. H., 7-12.
Van Sieben, Ida—Palace, N. Y., 14-19.
Vance, Clarice—Empire, Cleveland, 7-12.
Vernon, Tony and Flo—Pastor's, N. Y., 7-12.
Vernon—Palace, N. Y., 7-12.
Wainwright, Marie—Proctor's 125th St., N. Y., 7-12.
Waltz, Henry T.—Casto, Lawrence, 7-9, Fall River, 10-12.
Waldon—Empire, Cleveland, 7-12.
Walz and Ardell—Novelty, Brooklyn, 7-12.
Ward and Curran—Pastor's, N. Y., 7-12.
Warren and Blanchard—Chicago O. H., 7-12.
Wartenberg Bros.—Olympic, Chicago, 7-12.
Way and Maitland—Brooklyn M. H., 7-12.
Wayne and Caldwell—Cook's, Rochester, 7-12.
Webb and Hassan—Winter Garden, Berlin, 1-31.
Welch, Joe—Pastor's, N. Y., 7-12.
Welcher, Lynn—Keith's, Boston, 7-12.
Wells, Lon—Keith's, Boston, 7-12.
West, John A.—Columbia, Cincinnati, 7-12.
Weston and Beasley—Boston M. H., 7-12.
Westons, Three—K. and B., N. Y., 7-12.
White, Clayton—Poli's, New Haven, 7-12.
Wetmore, Jennie—Orpheum, Kan. City, 7-12.
WILDER, MARSHALL P.—Chase's, Washington, 14-19.
Williams and Tucker—Keith's, Providence, 7-12.
Williams, Billy and Frankie—Haymarket, Chicago, 7-12.
Williams, Gus—K. and B., N. Y., 7-12.
Willis Troupe—Columbia, St. Louis, 7-12.
Wilson and Waring—Palace, N. Y., 7-12.
Wills, Estelle—Casto, Lawrence, 7-9, Fall River, 10-12.
Wills, Nat. M.—Novelty, Brooklyn, 7-12.
Windom, Wm.—Proctor's, Albany, 7-12.
Windom Quartette—Proctor's, Albany, 7-12.
Winstanley and Sullivan—Haymarket, Chicago, 7-12.
Winters, Bank and Winona—Palace, N. Y., 7-12.
Winton and McGinty—Novelty, Brooklyn, 7-12.
Witmark, Julius—Orpheum, Kan. City, 7-12.
Woman in White, The—Keith's, Phila., 7-12.
World and Hastings—Brooklyn M. H., 7-12.
Yamamoto—Proctor's 23d St., N. Y., 7-12.
Yorke and Adams—Proctor's 5th Ave., N. Y., 7-12.
Young American Quintette—Palace, N. Y., 7-12.
Zeno, Carl and Zeno—Proctor's 5th Ave., N. Y., 7-12.

PROSPEROUS ATTRACTIONS.

While in New York last week Charles H. Yale said: "Business with all my attractions has been most satisfactory. The Evil Eye at the Bijou, Pittsburg, doing one of the banner weeks of the season. On New Year's afternoon and night the receipts were nearly $2,500. My forever and ever Devil's Auction company is one of the sure money winners, and is now en route through the West. Al. H. Wilson, the German dialect comedian touring under the direction of myself and Sidney R. Ellis, is again breaking records for big business. While in Toledo Mr. Wilson was entertained at a banquet given by Toledo Chapter No. 165, Royal Arch Masons, on New Year's Eve, and by request sang and told stories for the five hundred guests and the lodge members."

AN ACTOR'S ROMANCE.

J. Harvey Cook will make a big production of An Actor's Romance next season. The scenery will be by the best scenic artists, while many varieties of printing will be furnished by the Miner Lithe. Company. An Actor's Romance will be played in popular price houses in the large cities. H. W. Taylor will manage the tour. Mr. Cook will play the principal part and surround himself with a competent company. He will be ably assisted by Lottie Church as leading woman. H. S. Taylor is booking the tour.

DATES AHEAD.

(Received too late for classification.)

A BREEZY TIME (Southern): Hot Springs, Ark., Jan. 15, Little Rock 16, Lonoke 17, Morrilton 18, Russellville 19, Parkdale 21, Ft. Smith 22, Fayetteville 23, Eureka Springs 24.
A HOT OLD TIME (Eastern), Dan Gracey, mgr.: Mt. Carmel, Pa., Jan. 8, Danville 9, Reading 10, Pottsville 11, Hazelton 12.
A HUSBAND ON SALARY (James and Copeland, mgrs.): Portland, Ore., Jan. 14-19, Seattle, Wash., 21-26.
A WISE MEMBER (Chas. E. Marvin, mgr.): Pawnee City, Neb., Jan. 14, Horton, Kan., 17, Holton 18, Marysville 21, Belleville 22, Concordia 23.
BARLOW'S MINSTRELS: Tampa, Fla., Jan. 7, 8, Orlando 9, Sanford 10, Jacksonville 11, Palatka 12, St. Augustine 13, 14, Waycross, Ga., 15, Brunswick 16, Savannah 17.
COLLIER, WILLIAM: Buffalo, N. Y., Jan. 17-19.
DODGE, SANFORD (Jas. W. Evans, mgr.): Minot, N. D., Jan. 16, Valley City 21.
FAUST (Porter J. White, Manager): Mattoon, Ill., Jan. 8, Pekin 9, Beardstown 10, Taylorville 11, Edwardsville 12, Belleville 13, Mt. Vernon 14, Henderson, Ky., 15, Bowling Green 16, Clarksville, Tenn., 17, Hopkinsville, Ky., 18, Morganfield 19, Olney, Ill., 21, Vincennes, Ind., 22, Bedford 23, Bloomington 24, Rantl 25, Charleston 26.
HAVERLY'S MINSTRELS: Austin, Tex., Jan. 10, San Antonio 11, 12, Houston 14, Shreveport, La., 15, Texarkana 16, Little Rock, Ark., 17, Memphis 18, Cairo, Ill., 19, Chicago 21-26.
KNICKERBOCKERS, ROBIE'S: Rochester, N. Y., Jan. 7-9.
McCOY'S STOCK: Mt. Pleasant, Pa., Jan. 8, Connellsville 9, Latrobe 10, Irwin 11, Greensburg 12.
NASHVILLE STUDENTS (W. F. Swain, mgr.): Olney, Ill., Jan. 12, Effingham 14.
NAUGHTY ANTHONY AND MAYAME BUTTERFLY: Kansas City, Mo., Jan. 14-19.
OKLAHOMA MUSICAL CLUB (Howard E. Elliott, mgr.): Coldwater, Mich., Jan. 9, No. Adams 10, Ann Arbor 11, Marshall 12.
ROSE HILL [illegible] FOLLY: Albany, N. Y., Jan. 7-9.
THE CAPTIVE (Jeff Mason, mgr.): Cairo, Ill., Jan. 7-12.
THE CLEMENS [illegible] Mgr. Go Mohawks: Pawtucket, R. I., Jan. 7-9, Lynn, Mass., 10-12, Lowell 14-16.
WILTON [illegible] Western: Chicago, Ill., Jan. 14-19.

BROOKLYN AMUSEMENTS.

SATURDAY, Jan. 5.

Amusements for the first week of the New Year have been all that could be desired, comprising not only sterling [illegible] of each grade, but also in some an addition to [illegible] playhouses of a character expressing in [illegible] anything in this season's [illegible] Manila.

[illegible] the new [illegible] night of the [illegible] While practically [illegible] was yet more done [illegible] and a large [illegible] of [illegible] from midnight until noon [illegible] each evening performance [illegible] Williams gave a bill [illegible] four hours in its presentation [illegible] Bernhard. Among the most [illegible] Montana, Heath in their [illegible] which proves a [illegible] Georgia Minstrel [illegible] Eight Pansies made a most [illegible] ful costuming, harmony [illegible] intricate dance movements [illegible] notably to please. Fiske, Fay Templeton, Otis Skinner, Fiske, May Irwin, and Lydia Yeamans [illegible] bers from H Trevatore were [illegible] Strakosch, Payne Clarke, Amelia [illegible] Seymour. The Three Demonds as Farmers [illegible] ers scored a distinct success, and [illegible] their artistic pan singing, but also for [illegible] work as instrumentalists. Others seen were [illegible] E. Sweet, Gertie Carlisle and Sager Midgley. The Welch Brothers, D'Alma's dogs and monkeys, the curtain being rung down by the splendid acrobatic turn of the Three Lukens Brothers. The next prominent headliner announced are Digby Bell and the Kassell Brothers, and Fianka and her lions.

After Monday night but few vacant sittings were noticeable in the Montauk, where Maude Adams brought L'Aiglon direct from its seventy third representation across the river. Jerome Sykes and Foxy Quiller follow on Monday. When The Little Minister was first booked by the late Colonel Sinn, it was for an intended period of five weeks. After the three weeks' engagement of Secret Service it was then mutually agreeable to abridge that term of the Barrie play to a like period. Miss Adams' subsequent date was limited to a fortnight, and her present engagement continued to a single week.

Hyde and Behman's had good features in Corinne, who, in picturesque garb, sang a Spanish bolero, danced a fandango, and played brilliantly upon the mandolin. Albert Bellman and Lottie Moore got liberal applause with Hester's Promise. Mr. Bellman is an old-time favorite, who returns after a five years' absence in Australia. Dorothy Morton appeared to advantage, one of her selections, a contribution by Fay Templeton in Weber and Fields' current Fiddle-Dee-Dee, getting a trifle encore. The Keview Comedy Four, as usual, left their hearers calling for more, the member who toys with the piano, incidentally taking funny falls out of it, being a prime favorite. Johnnie Johns, who has an original method of delivery and intelligence as well, qualified his act by political allusions, which, intended to satisfy both sides, pleased neither, and detracted from what otherwise would give general satisfaction. Mrs. Oliver Byron's beaming presence, fine brogue, mellows humor and stunning apparel, made My Lord Smith go at a clipping gait, for which result almost equal praise is due Oliver Byron and David Bagnell, with Eleanor Allen and W. J. Hoyt not far behind. The Royal Zanzibar Arabs closed the show with some wondrous human pyramid building and whirlwind tumbling, the intermediate time being filled by George Fuller Golden and the Davenport Brothers. Manager Henry W. Behman next underlines Rose Coghlan, Louis Massen, Helene Mora, Fred Niblo, and Mrs. and Mr. Gene Hughes.

James T. Powers and the tuneful San Toy crowded the Columbia, where sprightly Lulu Glaser next introduces Sweet Anne Page. Miss Glaser, always a local favorite, is assured of a successful week.

The Novelty's olio had strolling exhibits in clever

...DENCE.

...Ada Ingram, Wor... and Grace Zo Mathews. ... Francesca ... at the Chicago ... Texas is the sketch ... Warren and Blanchard are ... M. Vance. Zelle's talking ... Caroline Hall, Cloud and Ker... Raymond, Camilla Shepard, Davis ... Caldwell and Hess's are also on ... ...ntsman has her name in the largest let... ...H which her wares. Miss Osterman's ... The Widow, is about the best seen in Chicago ... ...ne days, and her presentation of it is even bet... ...than the story. Her hit is well deserved. Idaline ...ullen and Nick Long are giving Managerial Troubles ...and Jessie Couttoni is doing her monologue pleasingly. ...Among others on the list are Stelling and Revelle, ...Clifford and Dixon, Brandon and Eugene, Lizzie Mc... ...Keever, Riley and Frankie Williams, and Winstanley ...and Sullivan.——Hopkins' vaudeville bill includes ...Elizabeth Murray, Gallando, and the polyscope.—— ...Hurtig and Seamon's has the Wine, Women and Song co. presenting The Vaudeville Craze. Specialties by ...Gilbert and Goldie, Reis-Goff Trio, Four American ...trumpeters, Kino and Gerthold, Hanson and Drew, ...and Mignon Gilbert are well done.——The Dewey ...Theatre Extravaganza co. is at Sam T. Jack's. Da... ...vid's Bacon is the burlesque and Toma Hanlon is ...the star. La Fayette, Two Lavignes, Lottie Fremont, ...Quigley Brothers, Jordan and Welch and Weston and ...Yost are in the olio.——At the Trocadero the Imperial ...Burlesquers are on, with Joan F. Cain as the star. ...In the olio are Blanche Newcomb, Easton and Ashley, ...Darmody, Phyllis Ruffel, Whitelaw and Stewart, and ...Fred Bailie, an India rubber man.

M. A. TWYFORD.

BOSTON, MASS.—There seems to be a little change in the vaudeville war in Boston, for the Keith forces have reduced their advertising to the smallest size ever used since the house was opened, while Music Hall keeps up at the same clip that has been used ever since starting. What does it mean?——Ugo Biondi heads the programme at Music Hall this week, and Uncle Eph's Christmas remains a strong feature, the other cards being Hall and Staley, Mosher, Leonard and Mosher, Dolan and Lenharr, Brawee, Carrie Graham, Chalk Sanders, Fetching Brothers, Herbert's dogs, Cae and Broache, Purcell and Maynard, Weston and Beasley, and the vitagraph.——At Keith's Mr. and Mrs. E. G. Knowles lead the bill, with Fannie Rice and her co. in Nell Gwyn, dividing the honors. The other features are Genaro and Bailey, Charlie Case, Riley and Hughes, Lou Wells, Marvelous Seymour, Lynn Welcher, Bison City Quartette, Donahue and Nichols, Minnie B. Oilton, Bicknell, Tachey and Lacey, John Bowker, and the biograph.——The house olio at the Howard Athenæum includes Kid McCoy, James Richmond Glenroy, Mackie and Walker, Madge Fox, Belle Williams, Hall and Herbert, Bruns and Nina, Leon and Adeline Mlle. Xona, Johnnie Baxter, W. H. Harrington, Phil Morton, and Thomas C. Watson. Bobby Manchester's Cracker Jacks also appear, with Al. H. Weston, Joe Allen, McDonald Brothers, McIntyre and Rice, Mayo Sisters, and Belle Wilton. ——The Little Egypt Burlesquers are at the Palace, with the Pardeans, Hodges and Launchmere, Al. C. Laurence, Rawson and Baisley, De Graff Sisters, Markey and Stewart, Mae Taylor, and Florette.——The Over the Fence Burlesquers at the Lyceum introduce the Savens, Swift and Huber, Le Roy and Woodford, Sullivan and Inman, Halliday and Quinn, John and Lillian Hoover, Kessner and Reid, Margie Tebeau, and Bessie Stanton.——In the bill at Austin and Stone's the Lindsays, Venie Glenn, Gilmore and La Tour, Sisters Queen, Reed and Shaw, Emil Cherriel, Markham and Goldie, Maud Debra, Connors and Dunn, Batchelor Sisters, Jessie Burden, Carroll and Larkin.——Boston bids fair to have another living picture war. Music Hall will be the first in the field, for Benvenutti, who designed the new proscenium arch for that house, is now engaged upon the preparations for the production, which will be made in a short time. ——Boston vaudeville managers were not alarmed at the action of the vaudeville association in New York last week. JAY BENTON.

PHILADELPHIA, PA.—B. F. Keith and his gentlemanly and able assistants here deserve their success in elevating vaudeville to its high standard. The three headliners for this week are Jessie Bartlett Davis, Della Fox, and Johnstone Bennett. Other features are Johnson and Dean, Cushman, Holcombe and Curtis, Louise Gunning, Carlisle's dogs, Bates Musical Trio, "The Woman in White," Doyle and Granger, Leo Dervalto, C. M. Litchfield, and the biograph. Houses crowded to the doors, day and night. Keith's new theatre on Chestnut Street is progressing rapidly and will be inaugurated Sept. 1, 1901.——Hashim's Grand Opera House presents an important array of features, the majority being new to the large clientele of this popular house. An act of Rigoletto, with Madame Tavary, M. Perrotti, Madame Ricci, and M. Alberti, is exceedingly well done. Bert Coote, Eleanor Falk, and the Eight Pansies, Florence Bindley, "Jess" Dandy, Harry Le Clair, Lawrence and Harrington, George C. Davis, Anderson Sisters, and George Jackson make up the bill.——Howard and Emerson appear at the head of their new organization, the New York Girls, at the Trocadero. The co., beside Howard and Emerson, includes the Livingstone Family, Kelly and Davis, Kitty Nelson, Williams and Adams, Anderson and Wallace, and Lilly Tudor. Gay Morning Glories 14.——The Lyceum has the High Rollers co. Olio people are Al. Raymond, Monroe Sisters, Carlton and Weber, Lucin Kooner, Frank Caverly, Douglass, Courtland and Irwin, and Cooper and Reynolds. Patronage always large. Next week, Bon Ton Burlesquers.——T. W. Dinkin's Utopian Burlesquers furnishes a good bill this week at the Star, where the audiences are now first-class. Vaudeville features particularly pleasing include Frobel and Ruge, Odell and Perry, Three Hickman Brothers, and the Whitings.——The Kensington, with Matt. J. Flynn's Big Sensation, has an attractive card and good patronage. The Kissing Trust, and Oneen of the Onium Palace, with a big olio, the features. Crane Brothers' co. 14. ——The Arch Street Museum vaudeville features this week are: Joan of Arc, Cyrene and co., Joe Culling, Axtell and Axtell, Arthur Goodman, the Conners, and Grace Fast. S. FERNBERGER.

WASHINGTON, D. C.—Last week's business at Chase's new Grand, with a well selected co., was a record breaker. The drawing card was the Operatic Quintette, under the management of Henri Laurent, in a condensed version of Martha, which made a tremendous hit. Myrta French, Elvia Crox Seabrooke, Edgar Temple, Jay C. Taylor, and Mr. Laurent were most successful. The net numbers among the best of Manager Chase's presentations this season. Fulgora's Trans-Oceanics commenced week 7 with two big houses. The programme presents the Seven Allisons, Will H. Fox, A. O. Duncan, Buonan and Adele, the Hoopers, Bessie Munroe, Barnes and Sisson, and Clayton Jenkins and Jasper.——Scribner's Gay Morning Glories are at the Lyceum. In the olio are Dryden and Leslie, McCabe, Sabine and Vera, Judge and Smith, Emily Wait, Wills and Barron, the Broadway Trio, and Kherns and Cole. Harry Bryant's Australian Burlesquers 14.——At the Bijou, Sam T. Jack's co., under the direction of Mabel Hazelton, holds sway. Co. includes Lew Hawkins, Pete Griffin, Hoyt and Neff, Lulu Darrell, Julia Natus, Fischer and Clark, Mlle Beatrice James and Flora Simpson, Lulaine and Darrell, and Wallace and Simpson. Little Egypt co. returns 14. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): S. R. O. every night and very large matinees during the week Dec. 31-5 was as good a New Year's greeting as Proprietor Albee could wish for. In return for this the large audiences were given an excellent bill throughout. The headliners were Katherine Bloodgood, whose rich contralto voice was heard to advantage; Clayton White Marie Stuart, and Belle D'Arcy in Dickey one of the most laughable sketches seen here; Digby Bell, in his bright monologue, and Horace Goldin, a very clever illusionist. All made big hits. Other successes were scored by Louise Gunning, the Tobins, Leo Dervalto, Bison City Quartette, the Renton co., Bicknell, McRae and Wyatt, and Mack and Armour. Week 7-12: Eva Williams and Jack Tucker, George Felix and Lydia Barry, Quaker City Quartette, Kittie Mitchell, Paulinetti and Piqua, Hal S. Stephens, Maxwell and Simpson, Mlle Lotty, biograph, Carrington and Holland, Marsh and Sartelle, American Quartette, Ramsdell and Arnold.——Westminster (George H. Batcheller, manager): Harry Bryant's Burlesquers opened Dec. 31 for a week to two very large houses. Bryant and Saville, Tom Nolan and Cora White, Perry and Burns, Perry and Hylands, Lee and Chapman, and Reynolds and Donaldson furnished specialties. Gus Hill's Star Burlesquers 7-12.——Olympic (Spitz and Nathanson, managers): Bob Manchester's Cracker Jacks were seen here Dec. 31-5 to large houses. The Mayo Sisters, and Watson and Allen made hits. McIntyre and Rice, Mayo Sisters, Wilton and McDonald Brothers, F. W. Mayo, electa, and two burlesques completed the bill. Watson's Oriental Burlesquers 7-12.——Items: Lillian Burchart was well entertained during her stay. Luncheons were given in her honor and she made many friends. Resident Manager Charles Lovenberg, of Keith's, spent week Dec. 31 in New York. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Manager Hopkins presented his own co., the Utopians, for a return date at the Bon Ton Dec. 31-5 to excellent business. The co. is one of the best on the road. The opening skit, in Grand Utopia, affords each member of the co. a chance. In the olio are Nellie Seymour, Odell and Perry, Whiting and Whitney, Hickman Brothers, and Frobel and Ruge. Bon Ton Burlesquers 7-12. The Great Lafayette Show 14-19.——Items: Frederick Sauer, Pianist of the Bon Ton, is ill. Appearing at the Jersey City Club stag Dec. 31 were Charles Seiter, Howard Brothers, J. W. Medway, Katherine Warren, Joe Hardman, Musical Craigs, Lawson and Namon, and the American Comedy Four.—George Dellinger, leader of the Utopians and at one time leader at the old Jersey City Opera House, received a warm reception at the Bon Ton. Odell and Perry, Nellie Sylvester, the Whiting Sisters, and the three Hickmans are doing excellent acts this season.—At the end of the performance of Dec. 31 a supper was tendered the co. by Harry Rose. During the evening Mr. Dinkins was presented with a handsome chain by the attaches of the Bon Ton. WALTER C. SMITH.

ST. LOUIS, MO.—The Columbia had an excellent bill last week. Mlle. Valletta's Boys was the most interesting act on the programme. Another novelty was William Langelow's feats of marksmanship on the high wire. Francesca Redding, assisted by John Alden, Arthur Larkin, and Ralph Morse, presented the very funny farce, Her Friend from Texas. Caroline Hull, seored with her descriptive ballads. Miss Stetson, of Melville and Stetson, was ill and they could not appear, so the Danie Sisters, proteges of Stage-Manager Brown, went on and did well. Week of 7-13: Willis Family, George Thatcher, Annie Kenwick, Harry Thomson, Rackett and Hazard, Robert Hillard and co., Conway and Leland, Flatow and Dunn, the Ashleys, the Nibbes, Jim Crosby, and the kinodrome.——Reilly and Woods' co. gave a splendid performance at the New Standard. Week of 6 Manager Butler has the Bowery Burlesquers, headed by Andy Lewis. The burlesques offered are Chop Suey and The Slick Slave. The olio: Neva Aymar, Farrell Taylor Trio, the New York Four, Lewis, Elliott and Richmond, and Murphy and Nolan. Jacobs and Lowry's Merry Maidens 13. J. A. NORTON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; F. F. Nash, resident manager): Week Dec. 31-5 opened to the largest houses of the season and on New Year's Day several sat on the stage. The entertainers included Lillian Burkhart assisted by W. H. Gerald, in Dropping a Hint, which will be changed the latter part of the week to Captain Suzanne; Martine Brothers on their rebounding table; Mr. and Mrs. Augustine Neuville, Smith and Campbell, Nugent and Fertig, Marsh and Sartella, and Gaspard Brothers. 7-12: The Sawns, Lukens Brothers, Windom Quartette, Alf Grant, Seymour and Dupree, and Billy Link.——Gaiety (Agnes Barry, manager): Clark Brothers Royal Burlesquers made things hum Dec. 27-29. The olio included Ludina, Kelly and Adams, Twelve Mignonettes, Leslie and Adams, Coulter and Starr, Bixley and Hughes, and Lozelle. Vanity Fair followed 31-2 and did a big business. The co. included Bessie Mac Hall, Three Kimuras, Ber and Waltone, Nibbo and Riley, Shickey and Dell, and Mathews and Otto. Weber's Parisian Widows 3-5. Rose Hill Folly co. 7-9. CHARLES N. PHILIPS.

SYRACUSE, N. Y.—At the Orpheum week Dec. 24 A Girl of Quality, as the headliner, developed a voice of much richness. The Esmonds, Crosby and Forman, and the Garnellos were also applauded. Others were Stelling and Revelle, and May Wentworth. For week Dec. 30: Kathryn Osterman in The Widow, a clever little piece, was well received. Jennie Weymore made her debut in vaudeville in a sketch of New England life called Aunt Jerusha's City Visit, which went with smoothness and was well received. Others were Ladd and Dreyfuss, Galando, Julius P. Witmark, the Kines, and Waldon. Business as usual, excellent. ——At the Trocadero Phil Sheridan's City Sports made things lively during Christmas week. Brandon and Clair, Magnolia Trio, Grady and Adelle, the Josselins, and Kittie Miley were good. Week Dec. 30: Frank Carr's Indian Maidens, with Swan and Bambard, Cunningham and Smith, Bessie Phillips, the La Marr Sisters, Mack and Matthews, Belle Gordon, and Pearl Marquem. J. P. RINGWALT.

PITTSBURG, PA.—Della Fox was the headliner of the co. at the Duquesne Dec. 31-5. She received quite an ovation. Bobby Gaylor was as popular as ever. Other good features were Mr. and Mrs. Perkins D. Fisher, Mr. and Mrs. Mark Murphy, Edwin French, Cook and Sonora, Montague and West, and Duffy, Sawtelle and Duffy. Next week, H. W. Williams' Own co.——Rice and Barton's Big Gaiety co. was the attraction at the Academy of Music Dec. 31-5. The olio included J. K. Mullen, and Annie Dunn, the Sisters Princeton, Ruf and Retto, Idylla Verner, the Revere Sisters, and Rice and Barton. Attendance very large. Next week, the Irwin Brothers' Big Show.——Sipe's Educated Animals, and Wormwood's Monkeys were at the Avenue Dec. 31-5. L. W. MENDENHALL.

BALTIMORE, MD.—A widely diversified bill is offered at Chase's this week. It is headed by Patrice, who presents The Girl in the Moon. Others are McIntyre and Heath, the Three Yoscarrys, Musical Dale, Herbert and Willing, Laura Comstock, Barry and Halvers, and Elmer Leonard.——There is a well selected bill at the Auditorium Music Hall this week. It is headed by the Hungarian Boys' Band. Among the others are Josephine Sabel, Mlle. Alma, the Donovans, Martinetti and Grossi, Robinson Sisters, Tenfumbo, and the Toozoonin Arabs.——Harry Bryant's Australian Burlesquers are the attraction at the Monumental this week. They will be followed by Mineo's Jolly Grass Widows. HAROLD RUTLEDGE.

NEW HAVEN, CONN.—Wonderland (S. Z. Poli, manager): Large audiences were in evidence week Dec. 31-5. The Colby Family were featured and their act was enthusiastically received. Mr. and Mrs. Nell Litchfield were also strong favorites offering a capital Yankee sketch. Prevost and Prevost, May Cooke, Nelson Milledge, and Mulligan, Mason, Francis and Quigg, Monell and Evans, and Conway and Held made up the olio. Week 7-12: Golden, Clayton White, Marie Stuart and co., and others.——Items: Mr. and Mrs. Poli occupied a box at opening performance of Monte Cristo Dec. 31, as guests of James O'Neill.——All of the employes of Wonderland were the recipients of New Year's gifts from Mr. Poli. JANE MARLIN.

BUFFALO, N. Y.—Shea's Garden, enlarged and remodeled, is still too small to hold the crowds Dec. 31-7, the strong bill consisting of "The Girl With the Auburn Hair," Charles Leonard Fletcher, Kolb and Dill, John C. Rice, and Sally Cohen, who made a hit in The Kleptomaniacs, Lizzie E. Raymond, the ever popular vocalist, Frank Cushman, a clever minstrel, Dewett and Burns, the Skating Rexos, and the cinematograph.——The Court Street did fingly 31-5 with the American Beauties co. Good specialties by W. B. Watson, Lassard Brothers, Spencer Brothers, George H. Diamond, and others. FRANK E. WILCOX.

CLEVELAND, O.—J. E. Dodson will be the headliner at the Empire 7-12, with Waldon, the Nelsons, Howard and Bland, Haines and Pettingill, Almont and Dumont, Clarice Vance, Mazuz and Mazet, and the biograph.——The Star will have Morris' Twentieth Century Maids 7-12. The olio contains Harry Morris, Melville and Conway, Carrie Mahoney, Odell and Pearce, Myrtle Tressider, Charles Johnson, and Marguerite Raymond.——Item: The fine playing of Frederick Boscovitz, the pianist, at the Empire, has excited much favorable comment from the patrons. WILLIAM CRASTON.

CINCINNATI, O.—Fulgora's Stars are the current attraction at the Columbia. In the bill are Mr. and Mrs. Arthur Sidman, Polk and Collins Canfield and Carleton, Kara, the Huntings, and the kinodrome. ——Hurtig and Seamon's Social Maids co. was the holiday bill at People's. In the olio were George Beban, Fields and Fields, Henshaw and Fransboli, Wrothe and Wakefield, and Jennie Le Bean.——Gordon and Lick's Comedians and Katheline Wrenn are featured in the bill at Heck's, in addition to the pantomime, Cinderella. H. A. SUTTON.

TORONTO, CAN.—Shea's (M. Shea, manager): E. Dodson was the feature of a good bill Dec. 31 and drew a large audience. Carroll Johnson, the brightest of minstrel monologists, was another feature, second only to Mr. Dodson. Matthews and Harris did a funny sketch and Josephine Gassman's "picks" were amusing. Others were the Nine Nelsons, Almont and Dumont, Ryan and Richfield, Cyreene and Robins and May Evans. The Girl with the Auburn Hair 7.——Royal (J. C. Coulson, manager): The New Bloomer Girls co. drew a good house Dec. 31 and gave a very creditable entertainment. J. V. McAREE.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Miner and Van's Bohemian Burlesquers, headed by Billy B. Van, opened a week's engagement Dec. 31-5 to large audiences. The co. gives a lively performance, presenting A Case of Con, A Scrambled Egg, and a good olio by Fred Wyckoff, Lane Sisters, Johnson and Hilliard, Three Gardners, and the Casino Quartette. The entertainment took well. New Majestic Burlesquers 6-12. GEORGE H. COLGRAVE.

SAN FRANCISCO, CAL.—The excellent bill at the Orpheum Dec. 23-30 merited the appreciation of the large crowds that attended. It was a very interesting bill. Johnson, Davenport and Lorella are excellent performers. Louise Dresser and her "picks" made a big hit. Schaffer, the equilibrist, did wonderful work. Will M. Cressey and Blanche Dayne, Bertie Fowler, Mlle. Cristina's animals, Truly Shattuck, and Jack Norworth all offered valuable contributions. DE GUY SIMPSON.

MILWAUKEE, WIS.—The Eads and Foilies Burlesque co. opened to good business at the Star Dec. 30. The performance met with general favor. The specialties were furnished by Thompson and Carter, the Brannigans, Shattuck and Bernard, and Bennett and Rich. Miss New York Jr., 6-12. CLAUDE L. N. NORRIE.

MINNEAPOLIS, MINN.—Irwin's Majesties opened for a week at the Dewey Dec. 30 to excellent business. Co. includes several clever people, notable among whom were Eydon and Nelson, Mlle. Ray, Swan and Burgess, Bader, Lavelle, and Jessie Padgham. F. C. CAMPBELL.

TOLEDO, O.—Empire (J. H. Garson, manager): Beatrice Moreland and co., the Great Cecelia, Bertha Darrell, Alice Lewis, Boulin and "picks," Howard and Bland, Empire City Four, Pearl Andrews, and Zinka formed an excellent bill week Dec. 31-7. Business good. C. M. ELSON.

NEW ORLEANS, LA.—After remaining dark for two months the Academy of Music reopened its doors Dec. 30 with the Max Howard Extravaganza co. Harry Morris is now the owner of the house and Charles F. Davis will look after the management. Max Howard is the star of the co. and supplies with a handsome personality a delightful style and a large number of gorgeous gowns. Lucy Lane, a comedienne of ability, is also noteworthy. Others are Lillian Cooley, Millie Delson, Violet St. Clair, Frankie Emmet, Grace Celeste, Thelma Dudley, Rose Mack, Ethel Beresford, Addie Jacques, Hettie Carlisle, Beryl Belton, Chris Stone, Bobbie Roberts, Jennie Pettis, Celeste Carter, Mae Keenan, Viola May, Katie Carter, Harry Evans, Jeff Barton, Ed Howard, Herman Marion, W. L. Sheridan, F. J. Flanagan, and Billy Pearl. The prices are 10, 20, 25 and 50 cents, and at these figures crowded houses have been the order of the week.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): The public Santa Claus filled the Orpheum stocking to overflowing Christmas week. Hal Davis and Inez Macauley in One Christmas Eve were a most pronounced success, the latter's costume being as stunning as the former's comedy was clever. Al. Shean and Charles Warren were killingly funny in a burlesque on grand Vadis. Spencer Kelly scored heavily with his finely rendered baritone solos. The Harmony Four won much laughter and applause by sweet singing, mingled with clever comedy. The Pantzer Trio, old friends, met with a warm welcome. Patrice repeated her moon girl sketch and success. May de Sousa remained a singing favorite, and Wilfredo and Robertus repeated their clever juggling act. Expected Dec. 31: Truly Shattuck and Madame Christina and her animals.

FALL RIVER, MASS.—Empire (Desmond L. Place, manager): Honolulu Burlesquers Dec. 27-29 had small patronage. Mr. Coney's bit proved a bright and amusing farce, and the engagement Dec. 31-2 deserved better business. A New York Girl 3-5.——Casto (Al. Haynes, manager): The American biograph with local pictures continues popular. Opening 7: Ford and Francis, Sidonia, Bartlett and Brewster, Ed die Horan, Genaro and Theol, Fox and Ward, and Frank Lewis. The bill was changed 10 to the Sohlkes and their "picks," Estelle Wills, Mack and Mack, Ruby Sisters, Henry T. Waite, Bissonette and Newman, and Will Smith.

RICHMOND, VA.—Bijou (Jake Wells, manager): At every performance Dec. 31-5 this popular house is being tested to the capacity. This class of the bill is largely responsible for it. The bill includes Isabelle Urquhart and Gerald Griffin, Edgar Atchison-Ely, Todd-Judge Family, Rackett Brothers, Blanche Ring, Bickel and Watson, and Herbert's dogs.——Item: Hugh L. Cardoza, who has long been connected with the Bijou, has left for Atlanta, Ga., where he will be resident manager of the new vaudeville house which will open 14. This new house will be in the Wells circuit and will play nothing but high-class acts.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Charles Lothian, a former member of the Woodward Stock co. here, headed a clever bill Dec. 30-5 in company with Mary Dupont. They were warmly received. Tenley and Simonds, Stelling and Revel, Gardner and Vincent, Mallory Brothers and Brooks, Swigsett and Clarke, and Nettie Carroll completed the excellent bill.——Standard (Butler Brothers, proprietors): Bowery Burlesquers drew well 30-5. Chorus, costumes, and scenery were attractive. Neva Aymar, Carroll and Taylor, Lewis, Elliott, and Richmond, and Murphy and Nolan were fair.

TROY, N. Y.—Star (W. H. Buck, manager): Clark Brothers Royal Burlesquers Dec. 24-26 to big houses and satisfaction. Specialties by Bixley and Hughes, Ludina, Kelly and Adams, Leslie and Adams, Coulter and Starr, Lazelles, and Judson Williams. The High Rollers 27-29 drew big houses and pleased. Al. Raymond, Carlton and Weber, Lucin Kooper, Monroe Sisters, and Cooper and Reynolds in specialties. Weber's Parisian Widows 31-2. Specialties by Williams and Adams, Snyder and Buckley, Elliott and Adams, Gallagher and Barrett, and Charles Falk gave pleasure to big houses. Vanity Fair 3-5.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week Dec. 31, olio: May Foster, Mackey and Croix, Kittie Houston, Ferris and Trevanion, Annie Child, Axtell and Axtell, Bessie Leonard, Martinelles, Charles E. Watson, Florence Howard, Roberts and Smiley. Best bill of the season. Business large.——Bijou (Abb Smith, proprietor): Week 31: Louise Allen, Leonia Raymond, Lillie Howard, Myles Morris, Emma Faulkner, Fottie Abbey, Jane Ogden, James Bryant, Bessie Holden, Josie De Rosa and Harry T. Howard. Excellent performance. Business very good.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): The Burke and Chase Vaudeville co. presented some good people Dec. 31-5, among whom were Madame Herrmann, whose turn is one of the best in vaudeville; McMahon and King, Howard's dogs, ponies and monkeys; Bassett Marshall Quartette, Mr. and Mrs. Jimmy Barry, Mabel Maitland, Zimmer, and Burton and Brooks. Week 7-12: Alcide Capitaine, Lew Sully, Binns and Binns, Romolo Brothers, Hamilton Hill, Barr and Evans, Mr. and Mrs. Tom McMahon, Ethel Robinson, and Bingham.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; J. F. Wiggins, resident manager): Big audiences week Dec. 31-5. The olio included Binns and Binns, Gracie Emmett, Haines and Pettingill, Hamilton Hill, Powers Brothers, Lew Bloom, "The Woman in White," Doherty's Poodles, and Alcide Capitaine. Week 7-12: Henry Lee, Wayne and Cahill, Adele Purvis Onri, Brothers Damm, Genevene and Ben, Maddox and Wayne, Mr. and Mrs. Neil Litchfield, Little Tondo, and Evans and White.

ATLANTA, GA.—Imperial (Frank Binney, manager): Week Dec. 31 a new burlesque was put on, called Phantasmagora, by Violette Mascotte, and proved a winner. Clever specialties were introduced by Violette Mascotte, Mabel C. Wright, Etta and Kittie Chapman, Jennie Fowler, Carrie Brauneck, Etta Edmunds, Altra Brauneck, Flossie La Fields, Lillie Milton, Eva Grant, George West, Flo Fennetti, Billy Hill, Charles Pacey, Ida Hanley, and Hetta Randett. Entire co. good.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week Dec. 31: Banner, the trained horse; Arvello, Shamrock Trio, Waltz and Axtell, Foltz Trio, Purcell and Maynard, and the biograph with new pictures. New Year's business very large.——Auditorium (Agnes Barry and Co., managers): The Queen of the Orient Burlesquers Dec. 31-2. White Elephant co. 3-5. Night Owls 7-9. Ramblers 10-12.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Harris and Walters headed an excellent bill 31-2 to S. R. O. Others were Phil Brunner, Ramsey Sisters, Norman, Hassmere and Olivette, Reed's dogs, and the biograph. 3-5: Lillian Western, Jessie Cole, Jimmie Barron, Barrett and Leonard, Parker and Retardo, Adolph Adams, and Yamimoto Brothers.

EASTON, PA.—Wonderland (Otto Rost, manager): Gay Masqueraders Dec. 27-29; poor co.; good business. Moulin Rouge 31-2 to good business. Co. pleased. Irene Rousseau, of the Moulin Rouge co., while descending the steps at the station, Allentown, fell, and was severely injured. She will not be able to appear again this season.

LOUISVILLE, KY.—At the New Buckingham week Dec. 30-5 the Big Sensation Burlesquers drew excellent houses. Nordier Sisters, Adams and Kelly, Courtney and Nelson, Conroy and Keeler, Keeley Brothers, Josie Le Coy, the cinegraph, and Matt J. Flynn's big colored specialty act, entitled Our Watermelon Trust, all made hits.

DES MOINES, IA.—Auditorium (W. P. Chase, lessee and manager): After being closed for two weeks to repair the stage and scenery which were damaged by fire, this house will be opened with the following bill: Joe O'Hare, Hagnburn Jans, the Three Keanos, Roger and Belle Dolan, the Runkels, Greene and Werner, and the Black Brewers.

SCRANTON, PA.—Gaiety (Harvey B. Long, manager): Miss New York, Jr., Dec. 27-29; big houses. Co. included Hilton, Farnum, Lil Nelson, Emma Krans, Hattie Mills, Nellie Bhel, Clifford Burke, and the Sevons. New York Girl Dec. 31-2 to S. R. O. Sam T. Jack's Burlesquers 3-5. New Night Owls 7-9.

BINGHAMTON, N. Y.—Item: Harry F. Dixie has taken possession of the Lyceum and will reopen it as the Dixie Theatre, presenting a high-class vaudeville entertainment. Alf G. Barrington, from whom the lease was secured, will be connected with the management of the Gaiety Theatre in Scranton.

NEWARK, N. J.—Clark Brothers' Royal Burlesquers inaugurated the new century at Waldmann's. This is a return date for this co., which is deservedly popular. Co. includes Ludina, Kelly and Adams, the Mignonettes, Leslie and Adams, Coulter and Starr, Bixley and Hughes, the Lozelles, and Eulalie and Kirwin. Big business. Irwin's Majesties 7.

ROCKTON, MASS.—Gaiety (Archie Hoier, manager): A New York Girl Burlesque co. opened a week's engagement to fair house Dec. 31. Pleasing specialties were introduced by Victor V. Vass, Lee and Hoey, Mlle. Carrie, the Three Gardners, Bryce and Patterson, Pierce and Egbert, and Ed. Leslie.

LOWELL, MASS.—Savoy (C. F. Dempsey, manager): Week Dec. 31: James T. McDonald and Annie Martel, Martinetti and Grossi, Anna Whitney, Armstrong and Porter, Chalk Saunders, Dervlo and Reno, and Leo La Farge. A good bill, with large houses.

AUBURN, N. Y.—Dixie's (Dixie and Anhalt, managers): Week Dec. 31-5: Georgia Gardner, Joseph Madden, Tom Hefron, Mlle. Flore, Mattie Vickers, Chandlee and Corbin, Couturier, and the Dixioscope. Large business.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week Dec. 31, Raymond and Cooke, Two Moores, Frank Walsh, Pal de La Zara, Sadie Manning, Prince Paul, Castle Sisters, Tim Ryan, and stock.

GLENS FALLS, N. Y.—Capital Music Hall (John Donohue, proprietor): Week ending 5 Fanny Bernard, Lottie Kline, Sisters Millar, Three Graces, and Richmond and Clements pleased. Attendance good.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Week Dec. 31-5: Dixon, Bowers and Dixon, Horseshoe Trio, Fox and Foyle, Rae and Brosche, Wade and Axtell, Polo Trio, and Paley's kalatechnoscope.

WORCESTER, MASS.—Dewey (Eddie La Belle, manager): Howard Sisters, Will J. Baker, Bosley and Lee, Marlon Somerlle, and Agnes and Conroy delighted crowded houses Dec. 31-5.

MOBILE, ALA.—American (Mlle. and Cox, managers): Week Dec. 31-5: Russel and Dunbar, J. Murphy, George C. Hayes, and Angie Dunbar. Business fair.

NEW BRITAIN, CONN.—Opera House (W. Hanna, manager): Moulin Rouge co. Dec. 29 had patronage and gave poor performance. Little F. 2 had fair patronage.

ARENA.

KEY WEST, FLA.—Sells and Gray's Show packed tent Dec. 25; performance unsatisfactory.

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INSTRUCTIONS TO ARTISTS:

Send scene plots of acts; if can open or close in one, state time of act, and of "close in"; billing for newspapers and programmes, and clean Photographs for Lobbies, two weeks in advance of opening date at each house, addressing the Resident Manager. Failure to comply with these instructions will subject artists to the risk of cancellation. Rehearsals—Mondays, 9 to 11 o'clock A. M., sharp.

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Sie Hassan Ben Ali's Original Troupe of Toozoonin Arabs, now playing their second week's engagement at Bowdoin Square Theatre, Boston. Jan. 7, Auditorium, Baltimore; Jan. 14, Percy Williams' New Orpheum Theatre, Brooklyn. Open time Jan. 21-28, Feb. 4-11. Sie Hassan Ben Ali has signed contract for his Troupe of Toozoonin Arabs to appear in Europe for 3 months commencing March 1, at Winter Garten, Berlin, Germany; Casino, Paris, France, April and May. Address 12 Union Square, N. Y.

Sie Hassan Ben Ali and Members of his Troupe wish to thank all managers who have been good and kind in showing their generous appreciation in recognizing and recommending the Toozoonin Arabs to the amusement loving public of America as being the best Troupe of Arabian Acrobatic Performers ever put together.

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CORRESPONDENCE.

Continued from page 6

BOISE. E. B. Sweet, manager: The Sorrows of Satan Dec 29. George W. Wilson co. opened 31 in A Dangerous Game, following first half of week with Rosedale, Harbor Lights, The Luck of a Factory Girl, and The Romany Rye. Mistress Nell 8. Because She Loved Him So 10. Homespun Hearts 12. The Spooners 14-19.

CAMBRIA. THEATRE (Taylor and Thomson, managers): The Bowery After Dark Dec. 27-29, fair performance; good business. Human Hearts 31-2, excellent performance. 8. E. O. New York Stars 3-5. A Romance of Coon Hollow 7-9. A Child of Fortune 10-12. Hearts of the Blue Ridge 14-16. At Piney Ridge 17-19. Darkest Russia 21-23. The Fay Train 24, 25.

NIAGARA FALLS. INTERNATIONAL THEATRE (Harris Lundberg, manager): A Homespun Heart Dec. 27; fair business. Hearts of Oak 29; big business. Joshua Simpkins 1; crowded houses. Modjeska 2 in Macbeth; good business; audience pleased. Midnight in Chinatown 3. Howe's Pictures 4. Wilbur's Opera co. 7-12.

OTTAWA. GRAND OPERA HOUSE (S. C. McKeeanie, manager): When We Were Twenty-one Dec. 27, full house. Hobart Wilke and Misses Selbie and Williams were especially pleasing. Down on the Farm 1; good business. On the Suwanee River 3. Vogel and Deming's Minstrels 7.

SOMERS. MUSIC HALL (William J. Bright, manager): My Daughter in Law Dec. 29; fair house; co. capable. The Vera De Nole co. 31-5 to good houses in excellent performances of The Three Musketeers, Faust, Carmen, Chick, Monte Cristo, and Napoleon's Son. The Spooners 7-12.

SPRINGFIELD. ACADEMY OF MUSIC (F. M. Taylor, manager): The Spooners Dec. 31-5 opened in A Soldier of the Empire to a crowded house; co. was well received; other plays: Uncle Daniel, The Two Orphans, Girl from Texas, and A Wife's Peril. Because She Loved Him So, 7-8.

ROME. WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Spooner Dramatic co. in For Honor's Sake and A Trial at Midnight Dec. 29, good performances; fair houses. A Homespun Heart 1; good performance; good house. A Runaway Girl 5.

PENN YAN. YATES LYCEUM (H. E. Bell, manager): Joshua Simpkins Dec. 28; poor performance; light business. A Man of Mystery 29; good performance; light business. On the Suwanee River 3. Quo Vadis 10.

UTICA. EARLES OPERA HOUSE (E. S. Newton, manager): South Before the War drew big houses 1. Our New Minister did a light business 2. Field's Minstrels to good business 3. The Dairy Farm 5. Arizona 14.

OLEAN. NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Hearts of Oak Dec. 27, good house, excellent performance. Edward Deonze failed to appear 1. Vogel and Deming's Minstrels 12. A Poor Relation 17.

WATERTOWN. CITY OPERA HOUSE (E. M. Gates, manager): The Convict's Daughter 1; large houses; fair performance. The Cadet Girl 2; fair house; good co. Side Tracked 3; our New Minister 4. The Flints, hypnotists, 7-12.

LYONS. MEMORIAL THEATRE (Burt C. Ohmann, manager): A Homespun Heart Dec. 29; fair performance and business. Ten Nights in a Barroom 2; poor performance; poor business. South Before the War 4. Sis Hopkins 9.

PORT JERVIS. GRAND OPERA HOUSE (William A. Kadel, manager): The Great White Diamond Dec. 27; poor performance; fair house. Criterion Opera co. 1 canceled. A Homespun Heart 10.

SARATOGA. BALDWIN'S THEATRE (E. A. Bathbone, manager): Lorraine Hollis co. Dec. 24-29; fair business. Marks Brothers co. 7-12. A Wise Woman 19.

LOWVILLE. TOWN HALL (George Sherwood, chairman): The Prisoner of Zenda Dec. 29; good house and co. Quo Vadis 1; good house, co. fair. A Mysterious Woman 9.

ONEIDA. MUNRO OPERA HOUSE (Smith and Preston, managers): Woman Against Woman 2 failed to appear. F. Clinton Adams, magician, 4. Spooner Dramatic co. 7-12. South Before the War 15.

ONEONTA. NEW THEATRE (F. W. Lloyd, manager): Woman Against Woman pleased a small house Dec. 27. The Highwayman 28 to capacity; performance satisfactory. A Homespun Heart 8.

GLENS FALLS. EMPIRE THEATRE (J. A. Holden, manager): Viola Allen in In the Palace of the King Dec. 29 delighted a very large house. Self and Lady 2. The Sorrows of Satan 7. John Drew 11.

LOCKPORT. Bullock OPERA HOUSE (Charles G. Stevens, manager): Wilbur Opera co. Dec. 24-5; excellent performances; big houses. Ten Nights in a Barroom 7. Vogel and Deming's Minstrels 11.

MEDINA. OPERA HOUSE (Cooper and Hood, managers): European Sensation Dec. 28, good house. Ten Nights in a Bar Room; movies pictures 2. Vogel and Deming's Minstrels 10.

OLEAN. CITIZENS OPERA HOUSE (Harry Daw, manager): A Social Blizzard failed to appear. Sanfacon, hypnotist, 7-9. Boston Ladies' Symphony orchestra 12. The Bowery After Dark 19.

MALONE. OPERA HOUSE (J. K. Murdoch, manager): The largest audience of the season greeted Vogel and Deming's Minstrels Dec. 29; good performance. Lost in Egypt 4.

GLOVERSVILLE. OPERA HOUSE (Charles S. Hubbell, manager): When We Were Twenty-one 1, satisfactory performance, good business. The Cadet Girl 3. Our New Minister 4.

MIDDLETOWN. CASINO THEATRE (C. S. Hathaway, manager): A Million a Minute Dec. 31, fair house; bright comedy. Special meeting to date Jessie Burns. Because She Loved Him So 7.

SALAMANCA. MELENEY-BEERS OPERA HOUSE (J. D. Meleney, manager): The Fat Men's Club Dec. 31; business; fair performance poor. Antinotiscope 7.

CLYDE. STEPHENS OPERA HOUSE (Wallace and Gilmore, managers): A Man of Mystery 1; performance pleasing; fair house; quo Vadis 2.

PLATTSBURG. THEATRE (M. H. Farrell, manager): The Ladies of Lyle; small house Dec. 28, fair performance. When We Were Twenty-one 4.

UTICA. LYCEUM (J. M. Constadt, manager): A Runaway Girl 8. Daniel Sully 9. Sis Hopkins 12. Sporting Life 17. Mistress Nell 19.

FREDONIA. GRAND OPERA HOUSE (Starr and Davis, managers): A Knife for Life Dec. 26, excellent performance, good house.

CANASTOTA. REGENT OPERA HOUSE (E. J. Preston, manager): The Prisoner of Zenda 3. Joshua Simpkins 8. South Before the War 10.

BATAVIA. DELLINGER OPERA HOUSE (E. J. Dellinger, manager): A Homespun Heart pleased a good house Dec. 29. Vogel and Deming's Minstrels 8.

WARSAW. OPERA HOUSE (E. E. Baker, manager): Howe's Pictures 1; big business. Down on the Farm 9.

OLEAN. OPERA HOUSE (J. H. Harris, manager): The Highwayman Dec. 26, large house.

GUILDERLAND. MUSIC HALL (A. M. Andrews, manager): Dark.

PERRY. AUDITORIUM (H. A. Cole, manager): Down on the Farm 8. Quo Vadis 23. Stone Arches 31.

NORTH CAROLINA.

GREENSBORO. ACADEMY OF MUSIC (M. Adno Brothers, managers): Brown University Glee Club Dec. 28, fair performance, small house. My Daughter in Law 29, crowded house, performance good. Benedict's Quo Vadis 1; small business, performance fair. The Three Musketeers 4. ITEM: Marion Converse, of My Daughter in Law, is a North Carolina girl, and was the guest of Judge John Gray Bynum while here.

ASHEVILLE. GRAND OPERA HOUSE (J. D. Plummer, manager): When We Were Twenty-one Dec. 24; poor house, audience pleased. Other People's Money 29; good house, audience delighted. Una Clayton co. in Darkest Russia 31; fair performance, good house. Columbia Comic Opera co. 1-5.

CHARLOTTE. OPERA HOUSE (Nat. Gray, manager): May Howard co. Dec. 26; good business, audience pleased. Other People's Money 28, good business; performance excellent. A Midnight Bell 29; fair business; performance poor.

TARBORO. OPERA HOUSE (J. A. Weddell, manager): Hillyer's Wonders Dec. 25, 26, good houses, satisfactory performances.

NEW BERN. MASONIC OPERA HOUSE (J. C. Green, manager): Benedict's Quo Vadis 5.

NORTH DAKOTA.

GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): Knobs o' Tennessee pleased good business Dec. 25. Fabio Romani to light house 29, performance well received. The Sorrows of Satan 1. Frank Daniels 2. Hello, Bill 9. Brown's in Town 22. Caught in the Web 24.

WAHPETON. OPERA HOUSE (R. W. Beatty, manager): Clara Mathes co. in The Legion of Honor pleased large house Dec. 30. Fabio Romani 31. Hello, Bill 5.

JAMESTOWN. OPERA HOUSE (H. P. Smart, manager): Knobs o' Tennessee Dec. 27, fair house and performance. Brown's in Town 15.

GRAFTON. GRAND OPERA HOUSE (W. W. Robertson, manager): Fabio Romani Dec. 28, good co.; fair house.

OHIO.

URBANA. MARKET SQUARE THEATRE (Frank McAdams, manager): John Griffith in Spartacus the gladiator Dec. 19; good house; performance satisfactory. John Griffith and Kathryn Purnell were worthy of special praise. Good work was also done by Lawrence Underwood, C. A. Lindholm, J. A. Young, F. De Wolfe, Hal Dunn, and Kittie Price. The Limited Mail 20 packed house; audience pleased. Beatrice made her usual hit. Genevieve McCloud, Harry Lawrence, Edwin Nye, G. Olmstead, Martin Sumer, Will McNulty, Ed. Weitzel, Margaret Lee, and Olive Lane were satisfactory. A Jolly Affair 3. Gertrude Coghlan 7. The Katzenjammer Kids 11. ITEMS: Lawrence Underwood has taken the management of John Griffith. Freeman De Wolfe has joined the co.—Will Sweeney, after a few weeks' visit home, is on the road again. With the new century I begin my twenty-third year as correspondent of The Mirror.

WILLIAM H. McGOWN.

TOLEDO. VALENTINE THEATRE (L. M. Boda, manager, 6th): Klives business manager; Rupert of Hentzau, with Howard Gould, to slim evenings and big matinee Dec. 28, 29. James A. Herne in Sag Harbor to good business 31-2. It was its first appearance here and was much enjoyed. William Collier 14.

LYCEUM THEATRE (Frank Burt, manager): The Watch on the Rhine to good business 30-2. M. H. Wilson sings well and is a clever entertainer.—EMPIRE THEATRE (Frank Burt, manager): Reaping the Whirlwind, a lurid melodrama, to fair houses 30-2. ITEMS: M. H. Wilson and Zisku, the magician, entertained a Masonic gathering at the Temple 31.

C. M. PEDSON.

DAYTON. VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business manager): The Burgomaster to fair business Dec. 24; performance pleasing. Frank Keenan in A Poor Relation 25; excellent business. Mr. Keenan's North Vale was most creditable, and the co. gave him able support. Sarah Cowell Le Moyne in The Greatest Thing in the World to good business 31; a strong cast aided the capable star. PARK THEATRE (Harry E. Foight, manager): The Night Before Christmas 27-29; S. R. O. 60; performance interesting. A Ride for Life 31-2; S. R. O.; Ross Snow, a good comedian and a fair co. gave a satisfactory rendering. J. W. WEIDNER.

WARREN. OPERA HOUSE (Elliott and Geiger, managers): At Piney Ridge Dec. 28; excellent attraction; fair business. Albert Perry, Logan Paul, Kathryn Angus, Nellie Nichols, and Evelyn Parsons scored. A Cavalier of France 1; excellent production; large audience. The Highwayman 7. The Doctor's Warm Reception 12. Quo Vadis 15. Woman Against Woman 19. At the White Horse Tavern 22. Daniel Sully 24. Where is Cobb 26. ITEMS: Logan Paul joined At Piney Ridge at Newark 6, replacing Francis Cambello as General Deering. Hogan's Alley has been canceled by the Dairy Farm.

SPRINGFIELD. GRAND OPERA HOUSE (E. S. Foltz, manager): Caught in the Web Dec. 27 canceled. Sherlock Holmes 28. Good audiences were disappointed in Next Door 1. A Jolly Affair 2; fair performance; fair house. Alberta Gallatin 4. The Eleventh Hour 5. The Night Before Christmas 7. Clay Clement 8. At the White Horse Tavern 11.

EAST LIVERPOOL. GRAND OPERA HOUSE (J. A. Norris, manager): The Fat Men's Club failed to pleased a small house Dec. 24. Tangled Relations 25; full house; poor performance. Creston Clarke 27; excellent performance; well filled house. The Katzenjammer Kids 28, 29; S. R. O.; audiences delighted. Hogan's Alley 31; small house; poor co. Guy Brothers' Minstrels 1; good business; fair co. Conroy, Mack and Edwards co. 3-5. Daniel R. Ryan co. 7-12. The Doctor's Warm Reception 14.

MARIETTA. AUDITORIUM (L. M. Luchs, manager): Keystone Dramatic co. closed a week Dec. 29 to large audiences, with In Sight of St. Paul's, East Lynne, and The Mystery of Woodhaven; superior co. A Man from the West 14. Robert B. Mantell 18. Hearts of Oak 22. At the White Horse Tavern 26. M. G. Seipel, mgr.: Sun's Minstrels 2; small audience. Van Dyke and Eaton co. 7-12. A Texas Steer 29. (High School Lyceum Course): Maud Ballington Booth 4.

BELLAIRE. COLUMBIA THEATRE (Edward L. Moore, manager): Alberta Gallatin in Under the Restoration Dec. 29; good business; excellent performance. Wilson Theatre co. opened 31 to S. R. O. for one week. Repertoire: Credit Lorraine, La Belle Marie, Forgiven, A Sunny Home, The Two Orphans, My Uncle from Calcutta, and The Fatal Card; S. R. O. at every performance; co. good. Will play return date 11-12. Keystone Dramatic co. 14-19. Robert B. Mantell 21.

DELPHOS. SHUTTER'S OPERA HOUSE (C. A. Jettinger, business manager): Finnigan's Ball 2. A Poor Relation 7. ITEMS: A lecture by Ralph Parlette, of Ada, O., Dec. 26, was greeted by large and appreciative audience. A successful musicale was given here 28 by Edna Belle Moore and Juliette Kinney of the Oberlin Conservatory of Music, assisted by Dr. C. W. Moats.

LIMA. FAUROT OPERA HOUSE (H. G. Hyde, manager): Rose and Dorset co. Dec. 17-22 in The Winning Hand, Papa's Boy, The Eagle's Nest, The Circus Girl, Peggy's Ferry, and Old Glory to fair business. The Night Before Christmas pleased capacity 25. My Aunt's Nephew 27; poor business and performance. Rupert of Hentzau 31. Finnigan's Ball 1. At the White Horse Tavern 3.

STEUBEN. MARVIN OPERA HOUSE (W. C. Marvin, manager): Next Door Dec. 26; rushing business, performance fair. My Aunt's Nephew to fair house 27; performance poor. Eldon's Comedians opened 31 in Zig, the Pet of the West, to good house. Co. will continue to Jan. 5. A Poor Relation 8. Counting at Green's 9. The Royal Box 12. Robert B. Mantell 14.

AKRON. GRAND OPERA HOUSE (T. K. Albaugh, manager): Kelly's Kids Dec. 27, 28, co. fair; small houses. A Ride for Life 29, co. fair; medium house. Ross Snow and Carrie Ezler deserve special mention. Peck's Bad Boy 1, co. medium; fair houses. The Rounders 3. The Watch on the Rhine 5. Medicine Ed. Fields' Minstrels 8.

MASSILLON. NEW ARMORY (William R. Lippe, manager): A Cavalier of France Dec. 27 delighted good audience. The Boy Loaf 1; fair performance; crowded house. The Doctor's Warm Reception 4. Peck's Bad Boy 8. The Night Before Christmas 10. The Royal Box 15. At the White Horse Tavern 17. Woman Against Woman 22.

PORTSMOUTH. GRAND OPERA HOUSE (W. H. Cutter, manager): Miss Hursey from Jersey 1; good performance; fair houses. A Romance of Coon Hollow 4. Field's Minstrels 12. Andrews Opera co. 18-19. ITEMS: The scenery belonging to A Spring Chicken co. will be sold at auction 9 to 12 to satisfy a judgment.

CLYDE. OPERA HOUSE (Craven and Dorman, managers): Guy Brothers' Minstrels Dec. 31; fair business; audience pleased. The Doctor's Warm Reception pleased a good audience 2. Two Little Vagrants 4. Conroy, Mack and Edwards co. 7-9. The Ivy Leaf 11. Dewey Extravaganza co. 14. Quo Vadis 16.

ST. MARYS. GRAND OPERA HOUSE (H. G. McLain, manager): Brown from Boston 5. John Griffith 8. The Dairy Farm 22. Nagel and Deming's Minstrels 28. PEOPLE'S THEATRE (Bert Bennett, manager): Clay Clement 4. Mahoney's Wedding Day 11. An American Gentleman 17. The Heart of Chicago 24.

DELAWARE. CITY OPERA HOUSE (Wolff and King, sharing managers): Royer Brothers pleased a good Saturday night house in Next Door Dec. 29. Peck's Bad Boy to Whitney and Knowles' Quo Vadis 22. ITEMS: Mr. and Mrs. Eugene La Rue, of the Myrkle-Harder co., are at their home in this city.

TORONTO. CLARK OPERA HOUSE (E. C. Clark, manager): A Romance of Coon Hollow Dec. 26, fair business. Conroy, Mack and Edwards co. opened for three nights 3 with The Diamond King. A Daughter of Cuba, and All For Gold to fair business. The Katzenjammer Kids 4. A Bunch of Keys 26.

KENTON. DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Standard Stock co. Dec. 31-2 opened to good business 31 in A Young Hero; good co. Mabel Heath and McNulty's Visit 1. The Black Flag 2. A Jolly Affair 8, and Fedora 18 canceled. Old Arkansaw 11. Where is Cobb 21.

BRIDGEPORT. GRAND OPERA HOUSE (Smith and Whitehill, managers): John Griffith presented Spartacus Dec. 27, large and appreciative audience. Standard Stock co. 3-5. The Eleventh Hour 9. At the White House Tavern 14. Vogel and Deming's Minstrels 24.

BRYAN. JONES' OPERA HOUSE (MacPhail and Mallory, managers): Sixth Ohio Regiment Band Dec. 31, delighted audience. S. R. O. Helen Mitchell, of Ligonier, Ind., assisted the Band and received several encores. A Poor Relation 5. Finnigan's Ball 8. A Bunch of Keys 12.

COSHOCTON. OPERA HOUSE (Miller and Robinson, managers): Chester Bishop Comedy co. booked for Dec. 27-29, played 27 and were cancelled by local managers. Peffy's Jubilee 1; large audience, co. first class. Town Topics 3. The Ivy Leaf 8. A Bachelor's Romance 14.

DEFIANCE. CITIZENS OPERA HOUSE (Edward S. Bronson, manager): The Prince of Egypt closed 8-9. Morgan Comedy co. 14. The Wooing of Mr. Van Cott 17. ITEM: Dan Mace and Joe Sandel, of John B. Rogers's show, are home for the Winter.

CAMBRIDGE. HAMMOND'S OPERA HOUSE (R. Hammond, manager): International Operatic co. Dec. 27, large attendance. Alberta Gallatin in Under the Restoration 31 good attendance splendid attraction. Sun's Minstrels 1. The Heart of Chicago 3.

LORAIN. WAGNER'S OPERA HOUSE (Charles Knapp, manager): Jessie Payne Burlesquers Dec. 31-1, pleasing performances; good audiences. A Cavalier of France 2 was well presented to good business. A Ride for Life 8. The Night Before Christmas 12.

TROY. MASONIC OPERA HOUSE (F. F. Elsberry, manager): William Mack co. Dec. 31-2 in The Plunger, The Heart of Kentucky, and Stricken Blind; good houses; fair performances. A Romance of Coon Hollow 3. Chicago Stock co. 7-12.

CANTON. THE GRAND (M. C. Barber, manager): A Romance of Coon Hollow 29 pleased a fair audience. The Katzenjammer Kids 29, 30; S. R. O. Peck's Bad Boy to good business 28, 29. Town Topics 1; big business. The Katzenjammer Kids 5.

PORTERS. OPERA HOUSE (J. M. Kaufman, manager): Charles Mortimer co. Dec. 24-29; fair business; poor performances. A Romance of Coon Hollow 31; good house; pleased audience. Empire Repertoire co. 17-19.

WARREN. GRAND OPERA HOUSE (Thomas F. Perry, manager): Next Door Dec. 27, pleased good house. John Griffith in Spartacus 28 to good business. The Ride of Life 3. Alberta Gallatin 5. Peck's Bad Boy 12.

MARTIN'S FERRY. STAR THEATRE (J. F. Blumenberg, manager): Duffy's Jubilee pleased a large house Dec. 29. The Katzenjammer Kids 3. The Ivy Leaf 5. ITEM: Manager Nason, of Duffy's Jubilee, was taken ill with the grip 30.

MT. VERNON. WOODWARD THEATRE (Fording and Terry, managers): At Piney Ridge pleased large audience Dec. 26. Robert Whittier in Tangled Relations 28; creditable performance; fair house. Town Topics 4. The Royal Box 17.

WAUSEON. MEMORIAL OPERA HOUSE (F. R. Findley, manager): At Piney Ridge Dec. 27 pleased a good audience. John Griffith 1 in Spartacus, large audience. The Burgomaster 10. The Royal Box 14. The Great White Diamond 16.

MARYSVILLE. CITY OPERA HOUSE (Anderson and Lowell, managers): Next Door Dec. 28, good house; fair performance. Uncle Josh Weathersby Abroad 2 failed to appear. Brown from Boston 8. The Heart of Chicago 16.

SANDUSKY. NEW NIELSEN OPERA HOUSE (George A. Knockling manager): Clay Clement in The New Dominion 1; large and delighted audience. The Tyranny of Tears 3. The Watch on the Rhine 4. The Tide of Life 5.

NEW PHILADELPHIA. UNION OPERA HOUSE (George W. Bowers, manager): The Doctor's Warm Reception 3. The Night Before Christmas 9. Vogel and Deming's Minstrels 18. The Eleventh Hour 25.

PORTORIA. ANDES OPERA HOUSE (H. C. Campbell manager): The Limited Mail Dec. 29; S. R. O.; good performance. A Cavalier of France 4. Counting at Green's 8. Peck's Bad Boy 17. Quo Vadis 26.

XENIA. CITY OPERA HOUSE (Charles McClain, manager): Clay Clement 9. The Eleventh Hour 29. Finnigan's 400 28. ITEMS: Billy Link was in town last week visiting relatives.

GALLIPOLIS. ARDEL OPERA HOUSE (T. E. Bradbury, manager): Alberta Gallatin in Under the Restoration Dec. 28; fair house; performance pleasing. Empire Repertoire co. 14-16.

NEWARK. AUDITORIUM (J. B. Rosebaugh, manager): Alberta Gallatin in Under the Restoration 2 pleased large house. The Tyranny of Tears 5. The Night Before Christmas 8.

MCCONNELSVILLE. CITY OPERA HOUSE (W. D. Swan, manager): Amazon Brothers co. 2-3; satisfactory business. Mack-Fenton Stock co. 7-9. Brown from Boston 14.

STEUBENVILLE. OLYMPIA (F. J. Watson, manager): Thomas O. Seabrooke delighted a large audience in The Rounders Dec. 31. Hogan's Alley to a packed house 1.

WAPAKONETA. ZIMMERMEISTER OPERA HOUSE (Will Zimmermeister, manager): The Night Before Christmas played Dec. 26 to capacity; performance good.

CADIZ. OPERA HOUSE (E. M. Brown, manager): Duffy's Jubilee Dec. 28, good house; audience pleased. The Heart of Chicago 2; full house; co. first class.

GALION. CITY OPERA HOUSE (S. F. Ribbel, manager): John Griffith in Spartacus Dec. 29 pleased light house. Standard Stock co. 7-12.

BARNESVILLE. MOORE'S OPERA HOUSE (Eli Moore, manager): Wilbur Mack co. 7-9. The Doctor's Warm Reception 17.

NEW LEXINGTON. SMITH'S OPERA HOUSE (F. L. Smith, manager): Duffy's Jubilee 11. The Royal Box 21.

NAPOLEON. OPERA HOUSE (J. M. Bleser, manager): Standard Stock co. 14-19. Finnigan's Ball 21.

SOUTH VIEW. GARDINER MUSIC HALL (W. C. Gilger, manager): A Poor Relation 12.

PIQUA. OPERA HOUSE (Helm and Haynes, managers): The Watch on the Rhine 3.

PIQUA. OPERA HOUSE (C. C. Sank, manager): A Jolly Affair 4. Clay Clement 5.

TROY. NOBLE OPERA HOUSE (C. F. Collins, manager): A Cavalier of France 3.

CHILLICOTHE. GRAND OPERA HOUSE (W. H. Cutter, manager): Dark.

TROY. OPERA HOUSE (Bennett Brothers, managers): A Jolly Affair 5.

ELYRIA. OPERA HOUSE (H. A. Dykeman, manager): Dark.

OREGON.

BAKER CITY. BAKER OPERA HOUSE (George Baker, manager): Frederick Warde II will [illegible] up to S. S. attraction of this handsome new theatre.

ALBANY. NICHOLS OPERA HOUSE (Nichols Brothers, managers): October Dec. 27; performance fair; small house.

PENDLETON. FRAZER'S OPERA HOUSE (C. F. Mottle, manager): That Man Dee 26; fair performance; fair house. Frederick Warde 11.

SALEM. PEOPLE'S GRAND OPERA HOUSE (John Cordray, manager): Crowley co. 3 engagement cancelled on account of delay from snow slide. A Stranger in a Strange Land 7.

OKLAHOMA TERRITORY.

OKLAHOMA CITY. OVERHOLSER OPERA HOUSE (Ed A. Nix, manager): Curran Milton co. in Quincy Adams Sawyer, Mrs. Wiggs of the Cabbage Patch, Penny Ante 27-29; fair business; co. closed here. Hans Hanson 30; fine business. ITEM: The Curran-Milton co. will reorganize as the Grosjeans Comedians 7, at El Reno, O. T.

ENID. OPERA HOUSE (R. A. Wolf, manager): Billy L. McVeay, lecture Dec. 26; large audience pleased.

PENNSYLVANIA.

WARREN CITY. KAISER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Whitney and Knowles' Quo Vadis Dec. 26, large audiences; the cast was excellent, while the scenery was grand and massive. The Wooing of Mrs. Van Cott to good houses 1, but did not please. The Air Ship 2. A Million a Minute 8. Sporting Life 9. BIJOU OPERA HOUSE (E. H. Carpenter, manager): Grimes's Cellar Door was given to fair business 29 and was not up to the standard. A White Elephant 4. A Hot Old Time 5. Creston Clarke 7. The Village Postmaster 15. ITEMS: Manager Quirk canceled Where is Cobb 27.—The Ashland Elks gave a banquet 3. The Bard Brothers, of Easton, will take out a small circus next season.

R. W. SHERTSINGER.

ALLENTOWN. LYRIC THEATRE (Mishler and Wetmann, managers): A Young Wife Dec. 27. Selma Herman in the title role scored a hit. She is ably supported by Adolph Jackson, John Nicholson, and a good co. Too Rich to Marry had fair business 28; enjoyable performance. The Air Ship was the New Year attraction and had good business; co. kept the audience in good humor. Jack and the Beanstalk 7. Creston Clarke 10. Sporting Life 11. The Christian 14. ACADEMY OF MUSIC (N. E. Worman, manager): Moulin Rouge co. 27; fair business; fair performance. The Gay Masqueraders 1-2; topheavy houses pleased. ITEMS: Katharine Ridgeway Concert co. at The Lyric 31 had a large audience. C. E. Macumber, of Boston, is conducting the rehearsals of the Bethlehem Pageant and is the guest of Elwood Newhard. One of the women members of the Moulin Rouge co. fell down the steps of the Lehigh Valley depot 30 and was severely injured about the head. She was attended by one of our physicians and was able to leave for New York later in the evening. While the basket of the air ship was crossing the stage the rope broke and Louis Eisman, the agent, fell about ten feet to the stage. Fortunately he sustained no injuries.

POTTSVILLE. ACADEMY OF MUSIC (Nathan Appell, lessee; John Whitley, resident manager): Minstrels gave 31 performances to good houses Dec. 27. Jimmy Donnelly, Al. G. Fields, and the Dutch band of comedians made hits; rest of co. good. Grimes's Cellar Door 28 with five new people gave fair performance to crowded house. James B. Mackie and Bernard Watson co. opened 31 with The Cup of Life; big business; good performances. Bachelor Lodge and Wicked London 1. The Fay Train and The Mystery 2. Clara Turner and specialties were good. Grand opening House New Year's. Human Hearts 7-12. Creston Clarke 8. The Christian 11. Sporting Life 12. ITEMS: Lee Hobson, of Minnehaha's co., is visiting relatives at Shenandoah.

Pride was treated to a large audience by amateurs of St. Clair. Cunningham joined Grimes' Cellar Door and Le Var Sisters joined Christmas. Miss Edna [illegible] and Ragnel Nickolson left co. 29. The Empire Stock co. is now playing to big houses at Scranton. Grand Opera House 31—Fred Allen has joined the King Dramatic co.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager; Burke-Vaudeville co. Dec. 27-29; [illegible] good business. At Duffy's Majestic 29 [illegible] large audiences; good co. Quo Vadis 1, 2, 3. [illegible] co. excellent co. Mystic Chimes Dec. 29-31; [illegible] Louis Rae, Wilfred Lucas, and Walter Lee deserve great praise. Burke-Vaudeville co. 1. Louis Mann and Clara Lipman 4. Daniel Sully 5. Jessie Bartlett Davis's Vaudeville 6. The Village Postmaster 11-12. At Duffy's Majestic 29 [illegible] Rose Lessee H. A. Brown, manager): Opened to large audiences Dec. 29-31; [illegible] Advocate. A Night in New York 1. Joked and Mr. Doyle, and Robinson Crusoe, Jr. 2. The Mimic 3-5; big business on [illegible] Lyric 3-5. Sidetracked 7-9. Human Hearts 10-12. ITEM: A fund [illegible] Lee Hobson.

JOHNSTOWN. CAMBRIA THEATRE (J. C. Mishler, manager): Little [illegible] closed a successful week Dec. 29. Business [illegible] week. The Cadet Girl 1. Plays and The Maid of the Mill, satisfactory performances. At Piney Ridge to good business [illegible] S. R. O. to every evening 4; business [illegible] Fay. Nellie V. Nichols, and entire West [illegible] The Evil Eye 8. At Rose's [illegible] opened Rose Lessee H. C. Miller, manager): Averaged [illegible] business and performance good. The [illegible] 28; good audiences; fair production; A Yankee Wife 30; excellent performance. Fair [illegible] Adolph Jackson, and Charles Horne [illegible] special mention. Roberts Harper [illegible] Dramatic co. 7-12. ITEM: Little Irene Myers did and appear during the latter part of her engagement at the Cambria, on account of illness.

PITTSTON. MUSIC HALL (C. C. Kung manager): Gilroy Stock co. Dec. 24-29; good business and performances. Plays presented: Under the Country Girl, A Prince of Lies, Down in Maine, The Cheerful Liar, The Fatal Card, The Gypsy Dancing Girl, May Blossom, The Devil's Mine, and The Heart of Tennessee. Excellent specialties by Alice Hamilton, Burt Johnson, and Marian Gilroy. Burke's Vaudeville co. pleased large audiences 31. Henry French, Lee Hickey and Hessie Dunbar, Fonny Brothers, and Joseph Hart and Carrie De Mar were particularly good. A Million a Minute 1; fair performances, good business. Daniel Sully 2. A Bachelor's Honeymoon 5.

WILLIAMSPORT. LYCOMING OPERA HOUSE (Fisk and Eckel, managers): Marks Brothers co. Dec. 24-29 in The Police Dauphter, Alone in London, In Good Old New York Town, A Soldier's Sweetheart, A Bird in a Gilded Cage, Robin, the Mountain Queen, A Soldier's Daughter, East Lynne, The Harvest of Sin, For His Sake, and A Country Girl; S. R. O. several nights; excellent co. A Hot Old Time 31; good business, appreciative audience. Vogel and Deming's Minstrels 1; large and enthusiastic audiences. The Wooing of Mrs. Van Cott 2; fair sized and pleased audience. Creston Clarke 3.

HARRISBURG. GRAND OPERA HOUSE (Nathan Appell, manager): Hunter-Jackson co. enjoyed good business Dec. 24-29. Plays: My Maryland, For Liberty and Love, The Fatal Card, An Innocent Sinner, The Marble Heart, The Tornado, East Lynne, Roanoke, The Werbli, and Michael Strogoff. The Christian played to good business 31. The Kelcey-Shannon co. in Lady Dainty 1; fair audience. Hearts of the B[illegible] good co. and stirring play. At Piney Ridge [illegible] and co. A Hot Old Time 4. Vaudeville [illegible] Reals 7-12.

LANCASTER. FULTON OPERA HOUSE (Yeckert and Gelbin, managers): The Spooners closed a very successful week Dec. 29, turning people away. Herbert Kelcey and Effie Shannon in My Lady Dainty delighted a large audience 31. A Hot Old Time did good business and pleased 1. The Best appearance of The Christian here drew a crowded house 2; co. and stage settings good. Burke's Vaudeville co. 4. At Piney Ridge 5. Huntley Jackson co. 7-12. Henry Miller 15. The Village Postmaster 16. Burke's Vaudeville co. 18.

READING. GRAND OPERA HOUSE (George M. Miller, manager): Rimmell-in's Ideals entered second week; gave The Lost Paradise, In the Heart of the Storm, Eagle's Nest, The Black Flag, Northern Lights, Miss Blythe of Dutch, The Pulse of Chinatown, and The Golden Nugget Dec. 24-5; co. good; crowded houses. ACADEMY OF MUSIC (John D. Mishler, manager): Too Rich to Marry 27. The Span of Life 28, 29. The Air Ship 31. The Christian 1. Human Hearts 3.

HAZLETON. GRAND OPERA HOUSE (Henry Waise, manager): Whitney and Knowles' Quo Vadis Dec. 28; satisfactory performance; good house. Gilroy Stock co. opened 31 in The Country Girl to S. R. O. The Prince of Liars and Down in Maine 1 also drew S. R. O. The Charity Ball and May Blossom 2; fair houses. Kelcey Shannon co. 3. Gilroy Stock co. 4-5. Sporting Life 8. Sousa's Band matinee 10. A Hot Old Time 12. The Christian 15. The Sorrows of Satan 24.

SHAMOKIN. G. A. R. OPERA HOUSE (John F. Ader, manager): Bennett and Moulton co. closed a big week's business Dec. 29, having presented Darkest Russia, The Fay Train, The Captain's Mate, Wicked London, Mugg's Landing, All for Gold, The Mother, and The Little Pauper. Whitney and Knowles' Quo Vadis delighted large audience 31. A Pack of Cards 1; large but dissatisfied audiences. Creston Clarke 5.

WASHINGTON. LYRIC THEATRE (F. E. Ballain, manager): Wills Brothers co. closed a three nights' stand Dec. 26 in Boston Friend; enjoyable performance; good house. The Heart of Chicago 29; good business; fine performance. Fon Fon Stock co. 3-5. Guy Brothers' Minstrels 7. The Cavalier of France 12. A Midnight Bell 14. The Span of Life 15. Under the Red Robe 19.

OIL CITY. OPERA HOUSE (George H. Verbeck, manager): A Cavalier of France opened this new theatre Dec. 28; good house; creditable performance. Mr. Verbeck, the owner and manager, was called for and made a few appropriate remarks. We Uns of Tennessee 1; matinee large and S. R. O. in evening; fair performance. The Wooing of Mrs. Van Cott 5. Roe and Feinberg co. 7-12.

MOUNT VERNON. OPERA HOUSE (W. H. Litz, manager): Charles Mortimer co. Dec. 31-5 in Across the Trail, The Flip and the Gray, and Hearts of Gold to S. R. O. first part of week; performances satisfactory, other plays: The Bowery After Dark, Ten Nights in a Barroom, Back Among the Old Folks, and A Scrap of Paper. Guy Brothers' Minstrels 10. The Span of Life 14.

JEANNETTE. LYCEUM THEATRE (Thomas Boyd, manager): Sun's Minstrels pleased a fair house Dec. 28. The Black Diamond Express to S. R. O. 29; co. good. Vivian De Monte co. 5. Down on the Farm 29. ITEM: A new street car line has been opened, adding a drawing population of 6,000 people.

Amateurs will present More Sinned Against Than Sinning soon.

FRANKFORD. EMPIRE THEATRE (William H. Allen, manager): The Heart of Chic

[illegible] OPERA House [illegible] Holden comedy co. [illegible] The Diamond [illegible] The Country Boy, The Cracker, One Another, Tennessee, and The [illegible]

[illegible] OPERA House [illegible] Why Smith Left Home Dec. 27 [illegible] Mistress Nell 31 delighted a [illegible] Colonel Carter drew S. R. O. [illegible] Stanton co. in My Lady Dainty 2 pleased [illegible]

CHATTANOOGA. THREE Towns THEATRE [illegible] Taylor, manager: Duffy's Jubilee Dec. 29; [illegible] fair business; Conroy, Mack and Edwards co. 30-Jan. 2; good co.; business good. Plays presented: The Diamond King, A Daughter of Cuba, and All for Gold.

LEBANON. FISHER ACADEMY OF MUSIC (Markley and Neeley, lessees: Charles Haussman, manager): Human Hearts Dec. 29; fair house. Hearts of the Blue Ridge 1; good co.; audience pleased. A Hot Old Time 3. At Piney Ridge 4. Sporting Life 7.

CHESTER. GRAND OPERA HOUSE (Charles Hargreaves, manager): McFadden's Row of Flats Dec. 31; good house. A Bachelor's Honeymoon 12; large houses. The Christian 4. Jack and the Beanstalk 5. The Old Homestead 7. A Guilty Mother 12.

POTTSTOWN. GRAND OPERA HOUSE (Grant N. Koons, manager): Hearts of the Blue Ridge Dec. 27; fair business; good co. Too Rich to Marry 29; good to poor patronage; fair co. Gay Masqueraders 4. Human Hearts return 5. The Christian 8.

ASHLAND. GRAND OPERA HOUSE (Frank H. Waite, manager): A Pack of Cards Dec. 28; fair business and performance. A Million a Minute 2; fair business; pleased audience. The Air Ship 4. A Hot Old Time 7. Too Rich to Marry 8.

TARENTUM. OPERA HOUSE (A. C. Gilliland, manager): Hogan's Alley Dec. 27; good business; co. poor. The Heart of Chicago 31; large audience; good co. The Black Diamond Express 5. Miss Hursey from Jersey 8. Passion Play pictures 15.

CHAMBERSBURG. ROSEDALE OPERA HOUSE (Frank Orr, manager): Hillman co. opened for week Dec. 31 in Special Delivery, followed by The Planter's Wife, Oliver Twist, and Charity Ross; good performances; fair business.

CARLISLE. OPERA HOUSE (Markley and Appell, lessees: J. M. Daly, manager): Creston Clarke Dec. 28 gave an admirable performance of David Garrick to a good house. East Lynne 7. The Christian 10. Human Hearts 11.

ERIE. PARK OPERA HOUSE (M. Reis, manager): Two Little Vagrants 1; fair performance; small attendance. The Highwayman 2 was well received by good business. Robert E. Mantell 7. Under the Red Robe 9. Quo Vadis 10.

CHARLEROI. COYLE THEATRE (R. S. Coyle, manager): McCloy Stock co. made their initial appearance Dec. 31 presenting Friends; crowded house; audience delighted. Same co. in Ferncliff 7. Wilson Theatre co. 15-19.

FRANKLIN. OPERA HOUSE (M. Reis, lessee; John Mills, manager): The Doctor's Warm Reception 1; good co.; good house. The Highwayman 3. Lorraine Hollis co. 7-9. Under the Red Robe 10. Field's Minstrels 11.

PHILADELPHIA. PIERCE OPERA HOUSE (J. Albert Watton, manager): Creston Clarke Dec. 28 in Barbara and David Garrick; excellent performance; good business. At Piney Ridge 2. A Wise Woman 10.

TOWANDA. HALE'S OPERA HOUSE (C. T. Kirby, manager): Vogel and Deming's Minstrels Dec. 21; full house; fine performance. Lost in Egypt 2. 3; small audience; fair performance. A Man of Mystery 15.

GREENSBURG. KEAGGY THEATRE (R. G. Curran, manager): A Wise Woman Dec. 29; satisfactory performance; S. R. O. McCloy Stock co. 3 and 12. The Span of Life 9. The Highwayman 10.

WARREN. OPERA HOUSE (C. R. Scott, manager): The Highwayman 1 pleased very large audiences. The Wooing of Mrs. Van Cott 4. Quo Vadis 5. The Village Parson 11. Under the Red Robe 12.

MILTON. OPERA HOUSE (A. J. Blair, manager): Creston Clarke in David Garrick 2; good house; performance satisfactory. A Pack of Cards 4. The Span of Life 7. The Village Postmaster 12.

CARBONDALE. GRAND OPERA HOUSE (Dan P. Byrnes, manager): Jack and the Beanstalk Dec. 31; good house. Burke's Vaudeville co. 1; good house. Daniel Sully 5. Chester De Vonde co. 7-12.

BEAVER FALLS. SIXTH AVENUE THEATRE (Charles Medley, manager): Sipe's educated animals Dec. 26, 27; fine performances; good business. Vivian De Monte 2. The Ivy Leaf 4.

BRADFORD. WAGNER OPERA HOUSE (Fred W. Wagner, manager): The Fat Man's Club 1 failed to please fair houses. Quo Vadis 4. Marks Brothers co. 7-12. The Christian 22.

TITUSVILLE. OPERA HOUSE (John Gahan, manager): The Fat Man's Club Dec. 28; poor business; co. poor. The Doctor's Warm Reception 29; good business and co.

BRYN. OPERA HOUSE (H. L. Meerhoff, manager): The Black Diamond Express Dec. 27; good business and performance. Vivian De Monte co. 31 pleased fair business.

RENOVO. KANE'S THEATRE (John T. Kane, manager): The Wooing of Mrs. Van Cott 3; large audience; good attraction. A Pack of Cards 8. A Wise Woman 14.

COLUMBIA. OPERA HOUSE (James Crowther, manager): Burrill Comedy co. Dec. 31-5 opened in Paradise Regained; crowded house; audience pleased.

NORTH EAST. SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Coigne's American Theatre co. 1-3 failed to appear. Wills Brothers 7.

WILLIAMSPORT. BACHE AUDITORIUM (Dartt and Dartt, managers): Vogel and Deming's Minstrels 3. A Wise Woman 15. Quo Vadis 29.

DANVILLE. OPERA HOUSE (F. C. Angle, manager): Creston Clarke 4. Uncle Bez 5. A Hot Old Time 11. Human Hearts 16.

SUNBURY. OPERA HOUSE (W. C. Lyon, manager): A Pack of Cards Dec. 31; fair audience and performance. The Air Ship 5.

KANE. LYCEUM (A. B. Cohn, manager): Lyceum Male Quartette 7. Edouard D'Oize 9. Gus Cohan co. 10-12.

RHODE ISLAND.

WOONSOCKET. OPERA HOUSE (Josh E. Ogden, manager): The Man from Mexico Dec. 29; fair house. Snow and Herron Stock co. opened for a week 31 in The King of Forgers, Gettysburg. For Love of a Woman, The Two Orphans, and A Dangerous Woman (last part of week); large house. Diamond Brothers' Minstrels 7. A Breezy Time 12. The Honest Blacksmith 14.

PAWTUCKET. OPERA HOUSE (William E. White, manager): The Gatekeeper Dec. 27-29; fair business; pleasing performance. Moulin Rouge co. 31-2; average business; performance fair. American Burlesquers 3-5. The Flaming Arrow 7-9. A Breezy Time 10-12.

NEWPORT. OPERA HOUSE (Henry Bull, manager): Humpty Dumpty 1; good performance; crowded house. Walter E. Perkins in The Man from Mexico 2; good house and performance. Katherine Rober co. 7-12. Soft and Lady 17. 'Way Down East 18.

WESTERLY. ELIVEN'S OPERA HOUSE (C. E. Eliven, manager): A Breezy Time 10.

SOUTH CAROLINA.

CHARLESTON.—AUDITORIUM (Berringer and Caldwell, managers): What Happened to Jones Dec. 20, 21; performance excellent; poor house. Una Clayton co. 24-29 in Darkest Russia, Quo Vadis. A Midnight Masquerade, Why Jones Left Home, The Sultan's Daughter, and The Little Detective; performance excellent; crowded houses.

COLUMBIA. OPERA HOUSE (Smithdeal and Brown, managers): What Happened to Jones Dec. 26; first-class performance; large audience. Other People's Money 27; excellent performance; fair house. A Midnight Bell 28. Secret Service 31; good performance; large house.

SPARTANBURG. OPERA HOUSE (Max Greenwall, manager): Quo Vadis Dec. 29; fair business and performance. My Daughter-in-Law 4. The Three Musketeers 7. Why Smith Left Home 12. Where Is Cobb 24.

CHARLESTON. ACADEMY OF MUSIC (Charles W. Keogh, manager): When We Were Twenty-one was charmingly presented by George Clarke, Estelle Carter, and a clever co. to large audiences 1. Secret Service 2.

ORANGEBURG. ACADEMY OF MUSIC (O. B. Rosenger, manager): Quo Vadis Dec. 21; good performance; big house.

ANDERSON. OPERA HOUSE: Dark. ITEM: Evans and Cochrane have been elected managers, vice Orr and McCully resigned.

SUMTER. ACADEMY OF MUSIC (C. M. Hurst, Jr., acting manager): What Happened to Jones Dec. 27; excellent performance; good business.

CAMDEN. OPERA HOUSE (Mahon and Goodale, managers): Aiden Benedict's Quo Vadis Dec. 26 pleased large audience.

SOUTH DAKOTA.

DEADWOOD. OPERA HOUSE (H. M. Bennett, manager): Lloyd and Gay entering in Tom Sawyer, Oliver Twist, and The Two Orphans Dec. 31-2. That Man 27. ITEM: The Lloyd-Fay co. have been resting here since 27, owing to severe cold weather and illness in the co.

HURON. GRAND OPERA HOUSE (Charles Leonhard, manager): Dark.

TENNESSEE.

NASHVILLE. THE VENDOME (Staub and Shentz, managers): Faust Dec. 25 pleased large houses. Black Patti's Troubadours 28, 29; fair houses. Nathan Hale 2. Barbara Frietchie 4, 5. The Bowery After Dark 6 to 9. A Young Wife 12.——GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. 31-5 in The Romany Rye to full houses; deserving mention are J. Gordon Edwards, J. H. Hollingshead, William Stuart, Morris McHugh, Nadine Winston, and Anna Hollinger in the vaudeville Jerome and Alexis and Alys Lorraine Sayre are pleasing. Caprice 7-12.——MASONIC THEATRE (T. J. Boyle, manager): Anna Eva Fay 25-5; good houses.

MEMPHIS. LYCEUM THEATRE (Frank Gray, manager): Otis Skinner in Prince Otto had splendid houses Dec. 27. Morrison's Faust did well 28. Barbara Frietchie, with Effie Ellsler in the title-role, 31, 1 enjoyed good business. The Bowery After Dark 7, 8. A Young Wife 10. The Telephone Girl 11, 12.——AUDITORIUM (Benjamin M. Stainback, manager): Black Patti's Troubadours 31-2; splendid business. Anna Eva Fay 4, 5.——GRAND OPERA HOUSE (A. B. Morrison, manager): Hopkins Stock co. in The District Attorney 31-5; good houses; the vaudeville included Frederick A. Bowers, Lillian Durham, and the polyscope. Imeg 7-12.

KNOXVILLE. STAUB'S THEATRE (Fritz Staub, manager): When We Were Twenty-one delighted packed houses Dec. 25, 26. Howard Kyle and Nannette Comstock in Nathan Hale to fair and pleased audience 27. Other People's Money 31; light house pleased. Una Clayton co. 1-5.

JACKSON. PYTHIAN OPERA HOUSE (P. E. Holland, manager): Carpenter's Quo Vadis Dec. 25; S. R. O.; excellent performance. Morrison's Faust 27; good house; good performance.

DYERSBURG. GEORGIA OPERA HOUSE (W. C. Paris, manager): Carpenter's Quo Vadis Dec. 26; excellent performance; S. R. O. Palmer's Ten Nights in a Bar Room 31. International Operatic co. 9.

COLUMBIA. GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Morrison's Faust Dec. 26; large audience; co. fair. Black Patti's Troubadours pleased a good house 27. Hawthorne Sisters 31.

TEXAS.

SAN ANTONIO. GRAND OPERA HOUSE (Dave A. Weis, manager): A Young Wife to large house Dec. 25. A Run on the Bank 26; fair house; audience pleased. Way Down East 27 to packed house; excellent performance. A Trip to Tramptown 29 canceled. A Milk White Flag 30; small attendance. Blanche Walsh 1, 2. Roanoke 3. A Hot Old Time 5, 6. Theodora 7, 8. Alice Nielsen 9. Haverly's Minstrels 10, 12. Rusco and Holland's Minstrels 13, 14. Quo Vadis 15, 16.——EMPIRE OPERA HOUSE (James T. Eady, manager): Arnold Stock co. 22-29 in La Belle Marie, Struck Oil, and Woman Against Woman; well balanced co.; Hazel Kirke, Man and Master, Guilty Without Crime, A Prince in Rags, 1-12. ITEM: James Drake, formerly assistant manager of the Grand, is visiting Manager Weis, of the Grand.

WACO. AUDITORIUM (Jake Schwarz, manager): Rolling Arthur Johnson to pleased audience Dec. 24. 'Way Down East 25, crowded houses; fine production. A Milk White Flag 26; large and pleased audience. A Run on the Bank 27; large house; performance fair. The Steam Laundry 28; light house; fair show. A Trip to Chinatown 4. Haverly's Minstrels 9. A Hot Old Time 10. Shenandoah 15. Hogan's Alley 16.

TEMPLE. EXCHANGE OPERA HOUSE (James Rudd, manager): Curtiss Comedy co., presenting Northern Lights, After the War, Strolling Players, Olga, Josh Jenkins, and The Green Eyed Monster, Dec. 27-29; satisfactory performances; S. R. O. The Steam Laundry 1; fair business; pleasing performance.

WAXAHACHIE. OPERA HOUSE (H. W. Warden, manager): The Steam Laundry Dec. 22; good business. Krause Taylor co. 24-29; good business. Repertoire: Man and Wife, The Colonel, Quo Vadis, Dr. Jekyll and Mr. Hyde, Old Pards, and Not Guilty. Gillhooley's Reception 1. Beach and Bowers' Minstrels 5.

DALLAS. OPERA HOUSE (George Auzy, manager): A Milk White Flag Dec. 25, big business; appreciative audiences. Roanoke to fair house 26. The Steam Laundry to full house 27. Blanche Walsh in More Than Queen, with an excellent supporting co., 28, 29; S. R. O. A Run on the Bank 1. Beach and Bowers' Minstrels 3. Theodora 4, 5.

TYLER. GRAND OPERA HOUSE (A. Hicks, manager): Rose Hillman co. Dec. 24-29; fair business. Repertoire: La Belle Marie, The Galley Slave, Our Boys, Among the Hills, Young Mrs. Winthrop, and Quo Vadis. Rusco and Holland's Minstrels 2. Theodora 3.

BRENHAM. GRAND OPERA HOUSE (Alex Simon, manager): My Daughter's Husband Dec. 22; fair performance; small house. Side Tracked 24; good house; satisfactory performance. A Young Wife 26 pleased good house. Black Patti's Troubadours 28. Secret Service 29. Leon Herrmann 28.

SHERMAN. OPERA HOUSE (L. Sarazan, manager): Southern Stock co. Dec. 24-26; good business; fair co. Roanoke 27; poor business; performance satisfactory. A Stranger in New York 29. Walker Whiteside 22. Rusco and Holland 23. Black Patti's Troubadours 26.

DENTON. WRIGHT OPERA HOUSE (Wright Opera House Co., lessees: Charles H. Donohower, manager): The Steam Laundry Dec. 25; good house; fair performance. Roanoke 28; good performance; poor house. Krause Taylor co. opened 31 for three nights in Man and Wife; good house; co. fair.

FORT WORTH. GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Eugenie Blair presented A Lady of Quality and Carmen Dec. 25 to S. R. O.; audiences pleased. The Steam Laundry to topheavy houses 26. Blanche Walsh in More Than Queen 29; S. R. O.; costumes and scenery superb.

EL PASO. MYAR'S OPERA HOUSE (Cassidy and Spellbey, managers): Have You Seen Smith Dec. 25; packed house. Nashville Students to poor houses 28, 29. Primrose and Dockstader's Minstrels 16. For Her Sake 19.

AUSTIN. HANCOCK OPERA HOUSE (George H. Walker, manager): A Young Wife Dec. 24; good performance; slim attendance. A Run on the Bank to big attendance 25; good performance. Way Down East was enjoyed by S. R. O. 27.

PARIS. PETERSON THEATRE (R. Peterson, manager): Eugenie Blair in A Lady of Quality Dec. 28; good house and performance. The Irish Rough Riders 29; fair business; performance poor. A Run on the Bank 4. A Milk White Flag 5.

TEXARKANA. COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): My Daughter's Husband Dec. 25; large and pleased audience. Rusco and Holland's Minstrels 5.

DENISON. OPERA HOUSE (I. M. P. Eppstein, manager): A Pair of Tramps Dec. 19; poor co.; small receipts. The Steam Laundry 21; fair house; weak co. The Irish Rough Riders 25. Eugenie Blair 29.

CLARKSVILLE. TRILLING OPERA HOUSE (Robert McElroy, manager): Miss West from the East failed to appear Dec. 26. Labadie's Faust 29; light business.

GAINESVILLE. OPERA HOUSE (Paul Gallin, manager): Roanoke Dec. 25; good house; performance good. Eugenie Blair in A Lady of Quality 26; full house; audience pleased.

VICTORIA. HOUSEHILD'S OPERA HOUSE (H. G. Household, manager): Rusco and Holland's Minstrels 31. The Steam Laundry 21.

TILDEN. A. H. Miller, manager: Have You Seen Smith Dec. 19; fair business. For Her Sake 23.

HENDERSON. OPERA HOUSE (J. Walter Harris, manager): Rose Stillman co. Dec. 31-5.

TEXARKANA. HARDY OPERA HOUSE (Louis A. Hannafounde, manager): Theodora 1, 2.

SAN ANGELO. OPERA HOUSE (George Bond, manager): Dark.

UTAH.

SALT LAKE CITY. SALT LAKE THEATRE (George D. Pyper, manager): Nat Brigham Dec. 28 lectured entertainingly on "The Grand Canon of Arizona" to fair house.——NEW GRAND THEATRE (M. E. Mulvey, manager): Haverly's Minstrels 24-26; full houses; good performances. Human Hearts 27-29; good business; satisfactory performances. Cummings Stock co. 7 indef. ITEM: Manager Mulvey turns over the New Grand Theatre at the close of the performance 29 to Manager M. M. Kaltman, of the Cummings Stock co., who open in A Gilded Fool 7. The following compose the co.: Robert Cummings, Ralph E. Cummings, Willard Blackmore, Charles Dublin, John S. Shanley, Harry H. Hines, Harry F. Cummings, Mr. Pollard, Laura Nelson Hall, Blanche Douglas, Emily Angus, Mrs. Hines, Miss Maris, and others.

PARK CITY. DEWEY THEATRE (C. J. McLaughlin, manager): Human Hearts Dec. 26; excellent performance; good house. At the White Horse Tavern 27. Murray and Mack 14. Louis James and Kathryn Kidder 22. Ole Olsen 28.

VERMONT.

ST. JOHNSBURY. HOWE OPERA HOUSE (F. M. Black, manager): The Flints opened Dec. 31 for a week to good business. Diamond Brothers' Minstrels 24.——MUSIC HALL (St. Johnsbury Concert and Lecture Course): Albert Armstrong (lecturer 10. Boston Soubrette and Earl Gullick 18.

BURLINGTON. HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Mildred Holland in The Power Behind the Throne 1, S. R. O.; excellent attraction. Kellar 8. Our New Minister 9. A Social Blizzard 15. Robinson Opera co. 21-26. Diamond Brothers' Minstrels 28.

ST. ALBANS. WAUGH'S OPERA HOUSE (T. R. Waugh, manager): The Ladder of Life Dec. 22; small house; fair performance. Kellar 7. Our New Minister 8. Diamond Brothers' Minstrels 12.

BARRE. OPERA HOUSE (Morse and Lapoint, managers): Lost River Dec. 28 drew well and pleased. The Power Behind the Throne 2. Kellar 10.

BELLOWS FALLS. OPERA HOUSE: Culhane, Chace and Weston's Minstrels 9.

VIRGINIA.

NEWPORT NEWS. ACADEMY OF MUSIC (Heath and Booker, managers): My Daughter-in-Law Dec. 25; good business, performance fair. Special mention is due Miss Convere. The Christian 28; S. R. O.; performance excellent. The Three Musketeers 29; fair house; excellent performance. Why Smith Left Home 2; fair house; delighted audience. Rentfrow's Pathfinders 4, 5. Denman Thompson 11. Sousa's Band 15. Otis Skinner 17.

PORTSMOUTH. HAVERLY'S LYCEUM THEATRE (C. H. Haverly, manager): Schiller Stock co. Dec. 31-5 in We Two of Tennessee, Taken from Life, Lost in London, Ten Nights in a Barroom, Sapho, and Dr. Jekyll and Mr. Hyde; fair but appreciative audiences. Roxy's Boys 8. Queen of the Orient 11.

ALEXANDRIA. HILL'S OPERA HOUSE (W. S. Harper, manager): Why Smith Left Home Dec. 29; small audience; performance fair. The Three Musketeers 2; fair house; fair performance. Where Is Cobb 7. The Real Widow Brown 10. Harry Lindley co. 14-19.

NORFOLK. ACADEMY OF MUSIC (Thomas G. Leath, manager): Why Smith Left Home 1; big business; performances good. A Midnight Bell 24 canceled. Old Homestead 9, 10. The Evil Eye 11, 12. Sousa's Band 15. Otis Skinner 17.

DANVILLE. ACADEMY OF MUSIC (Neal and Hurt, managers): The Three Musketeers Dec. 31; good business; performance satisfactory. Where Is Cobb 8. Why Smith Left Home 10. Roxy's Boys 12.

PETERSBURG. ACADEMY OF MUSIC (William E. French, manager): Harry Glazier in The Three Musketeers Dec. 28 pleased fair audience. Queen of the Orient 9. Rentfrow's Pathfinders 14-19.

LYNCHBURG. OPERA HOUSE (T. M. Dawson, manager): The Three Musketeers Dec. 29; good house and performance. A Midnight Bell 31; good house; performance poor. Why Smith Left Home 8.

CHARLOTTESVILLE. AUDITORIUM (J. J. Leterman, manager): A Midnight Bell 4. Why Smith Left Home 7.

RICHMOND. ACADEMY OF MUSIC (Thomas G. Leath, manager): A Midnight Bell 1; poor co.; fair house.

STAUNTON. OPERA HOUSE (Barkman and Shultz, managers): Rentfrow's Pathfinders 7-12.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Dark.

WASHINGTON.

TACOMA. THEATRE (L. A. Wing, manager): What Did Tomkins Do Dec. 28 by Harry Corson Clarke and a good co.; house light. LYCEUM (C. Harry Graham, manager): Dark. ITEM: Shroeder and Green have taken the Lyceum Theatre and will give it a general overhauling. It is proposed during the coming Summer to make changes that will make the house more attractive. It will be run on popular prices ranging from 20 to 50 cents. This theatre is on the Stair circuit. D. B. Woodley will act as secretary and treasurer and will be the active man. Shroeder and Green are well-known business men of this city.

WALLA WALLA. THEATRE (C. E. Van De Water, manager): King Rastus to full house Dec. 25; fair performance. That Man 27; poor business and performance.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): Brown's in Town Dec. 25, 26; large business; good co. That Man 1.

WEST VIRGINIA.

PARKERSBURG. AUDITORIUM (W. E. Kemper, manager): Alberta Gallatin in Under the Rose-tion Dec. 28 was well received by a large audience. A Romance of Coon Hollow 29; packed house; good performance. Andrews Opera co. 8, 9. A Midnight Bell 16. Robert E. Mantell 17.——ITEM: Alberta Gallatin was the guest of friends here.

CHARLESTON. BURLEW OPERA HOUSE (N. S. Burlew, manager): Van Dyke and Eaton co. Dec. 31-5 in A Parisian Princess Dec. 31, Tangled Relations and Friends 1; good business. Across the Trail, Kentucky Home Two Nights in Rome, and France in 17 S. underlined. A Man from the West 16. A Midnight Bell 17. Field's Minstrels 18.

WELLSBURG. BARTH'S OPERA HOUSE (W. F. Barth, manager): Sun's Minstrels Dec. 31; excellent performance; good business. Wilson Theatre co. 7-12.

MARTINSBURG. CENTRAL OPERA HOUSE (A. F. Lambert, manager): Young Opera co. 10-12 Quo Vadis 18. Frank S. Davidson 21-23.

MARTINSBURG. AUDITORIUM (H. W. McCoy, manager): A Romance of Coon Hollow Dec. 28; fair house; performance poor. Andrews Opera co. 7.

FAIRMONT. OPERA HOUSE (M. R. Musgrave, manager): Old Farmer Hopkins 7.

WISCONSIN.

FOND DU LAC. CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Frank E. Long co. closed a five-night engagement Dec. 28; business poor. Alden Bass in A Poor Relation 29 pleased a good house. The Real Widow Brown 1; house and performance fair. What Happened to Jones 4. An American Gentleman 7. A Hole in the Ground 9. Alvin Joslin 12. Murray Comedy co. 21-26.

GREEN BAY. THEATRE (J. B. Arthurs, manager): William Owen and an excellent co. in The Lady of Lyons, Othello, and The Marble Heart Dec. 27-29; good houses. What Happened to Jones 1 pleased good houses. A Day and a Night 8. Uncle Josh Spruceby 9. A Hole in the Ground 11.——TURNER'S OPERA HOUSE (J. H. Nevins, manager): Burns-Emmet co. 24 pleased good house. Reeder's Band 13.

RACINE. BELLE CITY OPERA HOUSE (C. J. Felker, manager): Davidson Stock co. closed a prosperous week's engagement Dec. 30; She Couldn't Marry Three, The Mystery of Rayner Castle, Moths of Society, Darkest Russia, East Lynne, Dangers of a Great City, and Cinderella were presented. A Poor Relation 1. A Hole in the Ground 5. What Happened to Jones 6. A Day and a Night 12.

BELOIT. WILSON'S OPERA HOUSE (R. H. Wilson, manager): Kingsley Russell co. Dec. 24-29 in A Chicago Boy, Brother Against Brother, What Happened to Smith, The Judge's Wife, and 'Twixt Love and Duty; fair houses. Chattanooga to good house 27. Scott's Minstrels pleased good house 31. A Hole in the Ground 4. Marc 8. What Happened to Jones 9.

WEST SUPERIOR. GRAND OPERA HOUSE (C. A. Marshall, manager): The Sorrows of Satan Dec. 25; good business. Zaza 26. A Day and a Night 27. Jame Neill 1 canceled. Frank Daniels 4. The Girl from Maxim's 8. Le Voyage en Suisse 10. A Hole in the Ground 18. Sherlock Holmes 23. Miss 25.

KENOSHA. RHODE OPERA HOUSE (Joe Rhode, manager): Alden Bass in A Poor Relation Dec. 30; good house; performance excellent. Davidson Stock co. 31-2 in She Couldn't Marry Three, Darkest Russia, and Moths of Society; full houses; performances good.

WAUSAU. FULLER OPERA HOUSE (Edward M. Fuller, manager): Moving pictures Dec. 26; poor house; poor entertainment. Scott's Minstrels 29 did not draw well. Zaza 1. The Real Widow Brown 4. A Hole in the Ground 8. Le Voyage en Suisse 10.

WATTOWAN. TURNER'S OPERA HOUSE (Ed Zander, manager): Alden Bass in A Poor Relation Dec. 27; large and pleased audience. A Day and a Night to The Real Widow Brown 15.——OPERA HOUSE (Stephen Krainik, manager): Dark.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brousen, manager): William Owen presented Othello and Richelieu Dec. 25, 26; good business; excellent performances. What Happened to Jones pleased fair business 27.

SHELBY. GRAND OPERA HOUSE (W. T. Seeger, manager): What Happened to Jones pleased a full house Dec. 25. A Day and a Night 2. A Night in Chinatown 11. Hello, Bill 14. Marie Van Wagoner 15. A Hole in the Ground 17.

OSHKOSH. GRAND OPERA HOUSE (J. E. Williams, manager): Hello, Bill Dec. 30; good house. Zaza 31. William Owen in The Merchant of Venice 1; house crowded. What Happened to Jones 3. An American Gentleman 6.

PORTAGE. OPERA HOUSE (A. H. Curnow, manager): Hello, Bill Dec. 27; good house and performance. De Vere and Sutton co. 31-2 canceled. Musical Psyches 4. The Real Widow Brown 5. Quaker Male Quartette 9.

LA CROSSE. THEATRE (I. Straslipka, manager): A large audience enjoyed Tim Murphy Dec. 31 in A Bachelor's Romance. "Moki Land" was the subject at the Burton Holmes lecture 26; large house pleased. Zaza 29.

JANESVILLE. MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Scott's Minstrels Dec. 27 pleased fair house. Eight pictures 29; good exhibition; good sized audience. Peck's Bad Boy 1. A Hole in the Ground 7.

WAUSAU. GRAND (C. S. Cone, manager): What Happened to Jones Dec. 30; good performance; fair business. The Real Widow Brown 6.——ALEXANDER (Max Karger manager): My Aunt's Nephew 27.

NEW LONDON. GRAND OPERA HOUSE (C. H. Lutsey, manager): A Poor Relation Dec. 24; performance good; attendance small. Alden Bass was very good. William Owen 31. W. H. Harrigan 10.

BARABOO. THE GRAND (F. E. Shults, manager): Floyd E. Briggs co. in The Smugglers, The Boys of '98 and Old Farmer Hopkins Dec. 31-2. Fabio Romani 7.

SHEBOYGAN. OPERA HOUSE (W. H. Stoddard, manager): Alden Bass in A Poor Relation Dec. 28; good business; co. satisfactory. What Happened to Jones 5.

EAU CLAIRE. GRAND OPERA HOUSE (C. D. Moon, manager): Zaza Dec. 27. Hello, Bill 1; fair business. Fabio Romani 4 drew well. Alvin Joslin 7.

MERRILL. BERARD OPERA HOUSE (P. E. Berard, manager): William Owen 7, 8. The Bells 18.

WYOMING.

LARAMIE. OPERA HOUSE (H. E. Root, manager): Myrtle Vinton co. 24-29 in The Midnight Call, A Bachelor's Honeymoon, Shall We Forgive Her, A Mother's Love, A Life for Life, Just One Girl, and The Colonel's Wife; fair co.; fair business.

CHEYENNE. OPERA HOUSE (Stahle and Bailey, managers): The Fast Mail Dec. 25; large house; audience pleased. Leon Herrmann 4.

RAWLINS. OPERA HOUSE (Louis Schalk, manager): Mahoney's Wedding 9.

CANADA.

ST. JOHN, N. B. OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. opened Dec. 25 in The Fool of the Family and Hamlet; S. R. O. business; splendid performances, particularly that of Hamlet. Everett King's impersonation of the Prince was a revelation and was conceded to be the best performance of the role given here in recent years. Norah O'Brien's Ophelia and Kate Blanke's Queen also received great praise. The co. presented same bills 26-29 to good business. All the old favorites received enthusiastic receptions. Fleet Foot and our Regiment 31.——NEW MECHANIC'S INSTITUTE (R. J. Wilkins, secretary): W. S. Harkins co. in Madame Sans-Gene 25-27, Denise 28, 29, S. R. O. business 25, patronage good balance of week; performances excellent. Bessie Busteed had a most flattering reception. Her work in both pieces was excellent, and she was ably supported by Emmett C. King, A. H. Stewart, Norman MacDonald, Eugene Frazier, Ivah M. Wills, and the rest of co. Under Two Flags and One of our Girls 31.——ITEM: Charles Blanke, manager of the Valentine co., left for Philadelphia 27. He was presented by the co. with a silver cigar case before his departure.

ST. THOMAS, ONT. NEW GRAND OPERA HOUSE (Spence and Starey, managers): Modjeska in Macbeth Dec. 31, S. R. O.; pleased audience. Shannon of the Sixth 8.——NEW DOMINION OPERA HOUSE (J. P. Duncombe, manager): A Female Drummer 3.——ITEMS: William Corbett, of the Modjeska co., spent Sunday 30 at his home in Detroit. He missed his train for St. Thomas and did not arrive until the close of the performance 31. Julius McVicker, a Canadian, from Sarnia, Ont., was called upon at the last moment to play Mr. Corbett's part of Malcolm and acquitted himself with credit.

VANCOUVER, B. C. OPERA HOUSE (Robert Jamieson, manager): A Stranger in a Strange Land Dec. 26; good performance; big house. Frawley co. 2-5. Frederick Warde 6, 7. Antoinette Trebelli 9.——EDUCATIONAL ROYAL (Hynes and Sharp, managers): A Husband on Salary 24, 25; poor performance; fair house. The Lay of the Bell 27 pleased a good audience. Harry Corson Clark 31-1.

BRANTFORD, ONT. STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): Robert E. Mantell Dec. 27 in A Fool's Ladder to capacity; performance excellent. Marks Brothers' co. opened for two weeks 31 in Myrtle Ferns to S. R. O.; followed by The Sultan's Daughter, The Rose of Kerry, East Lynne, The Mahon's Pride, The Lost Detective, and A Soldier's Sweetheart.

HAMILTON, ONT. GRAND OPERA HOUSE (A. E. London, manager): Robert E. Mantell Dec. 26 in A Fool's Ladder; satisfactory performance; good business. A Female Drummer 31 had fair business, but was not favorably received. Madame Modjeska 1 presented Macbeth and Mary Stuart; large and appreciative audiences. Winston Churchill 4. Arizona 7.

LONDON. OPERA HOUSE (Alex Harvey, manager): Marks Brothers' co. (No. 1) concluded a week's engagement Dec. 29 to steady, good business; performances satisfactory. Winston Churchill lectured on The Boer War 31 to fair audience. A Female Drummer 1; good performance; big attendance. Pauline, hypnotist, 7-12.

OTTAWA. RUSSELL THEATRE (Dr. W. A. Browne, manager): Leo, The Royal Outlaw 1; big houses. When We Were Twenty-one 2, 3. The Cricket 4, 5.——GRAND OPERA HOUSE (Joseph Frank, manager): The Ladder of Life 31-2; good business. The Convict's Daughter 3-5.

GUELPH, ONT. GRAND OPERA HOUSE (Charles F. Cairns, manager): Robert E. Mantell Dec. 24 in A Fool's Ladder; excellent performance; good business. A Female Drummer 2. Slayton's Jubilee Singers 9. The Tide of Life 14. Me and Mother Brown 25. A Bachelor's Honeymoon 25.

BRANTFORD, ONT. ACADEMY OF MUSIC (J. D. Mechaffie, manager): Truss Stock co. opened Dec. 25 to S. R. O. in Arabian Nights and The Doomsayer, continuing some plays rest of week. Kendal Weston, Genevieve Reynolds, and Virginia Warren parts particularly good. Rosedale 31.

KINGSTON, ONT. VICTORIA THEATRE (D. P. Brannigan, manager): Midnight in Chinatown Dec. 27, crowded house; fair performance. Butler's [illegible] 1; S. R. O.; good performance. A Bachelor's Honeymoon 18.

GUELPH, ONT. ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Midnight in Chinatown 4. A Female Drummer 5. Mozart Symphony Club 9. Rose and Feinberg co. 21-26.

BRANTFORD, ONT. CARMAN OPERA HOUSE (Fred Adams, manager): Midnight in Chinatown Dec. 28, 29, pleased good audience. Kingston Glee Club 31. Kilties' Band 15. A Bachelor's Honeymoon 19.

GALT, ONT. SCOTT'S OPERA HOUSE (R. Wadilliats, manager): Shannon of the Sixth Dec. 25 failed to appear. Robert E. Mantell in A Fool's Ladder 28; good performance; S. R. O.

STRATFORD, ONT. OPERA HOUSE (C. A. Austin, manager): Shannon of the Sixth 2, and Marks Brothers' co. 3-5 failed to appear.

OSHAWA, ONT. OPERA HOUSE (J. W. Babcock, manager): Dark.

VICTORIA, B. C. THEATRE (Robert Jamieson, manager): Dark.

BERLIN, ONT. OPERA HOUSE (George O. Phelps, manager): Shannon of the Sixth 4.

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